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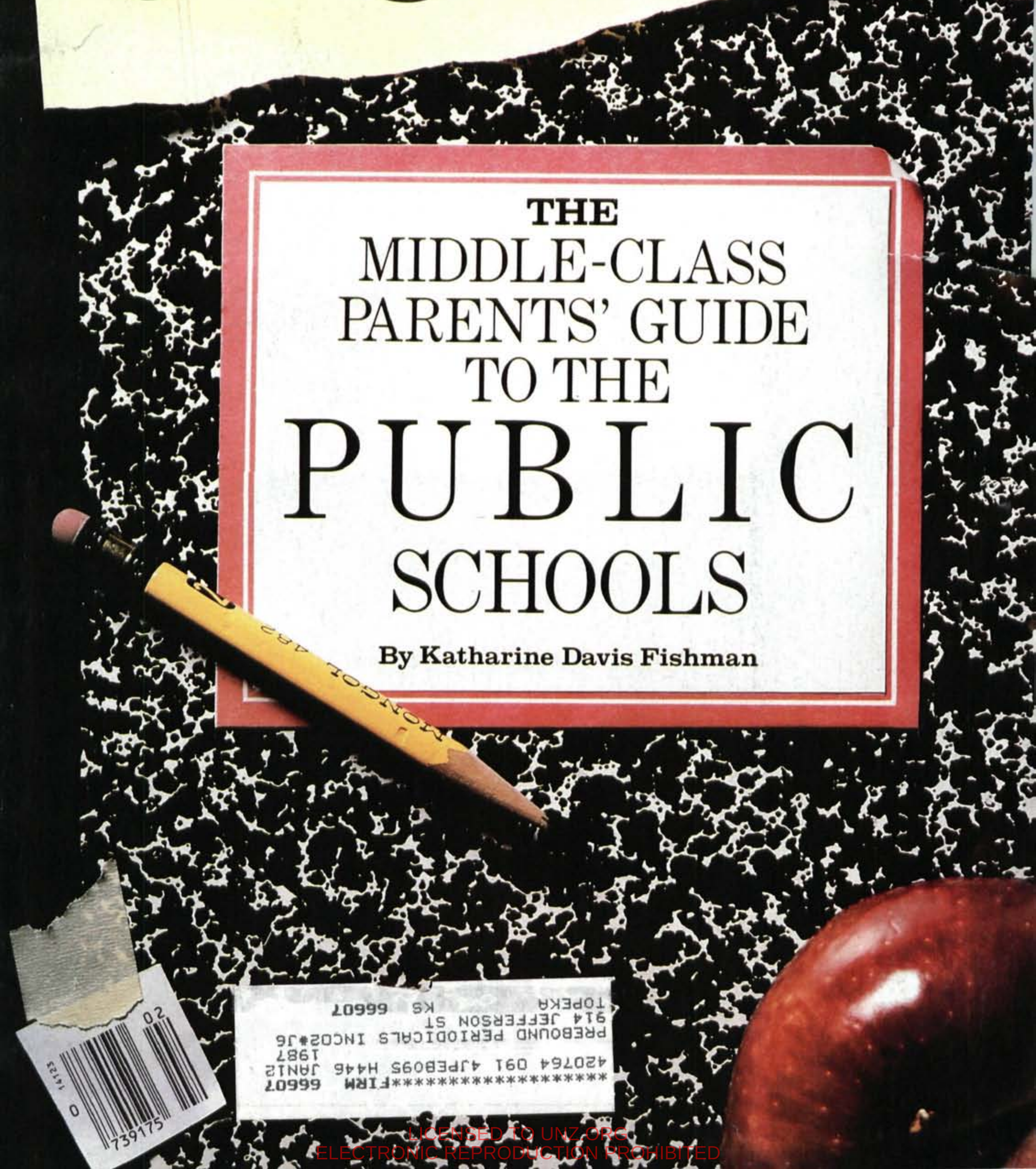

THE MIDDLE-CLASS PARENTS' GUIDE TO THE PUBLIC SCHOOLS

By Katharine Davis Fishman

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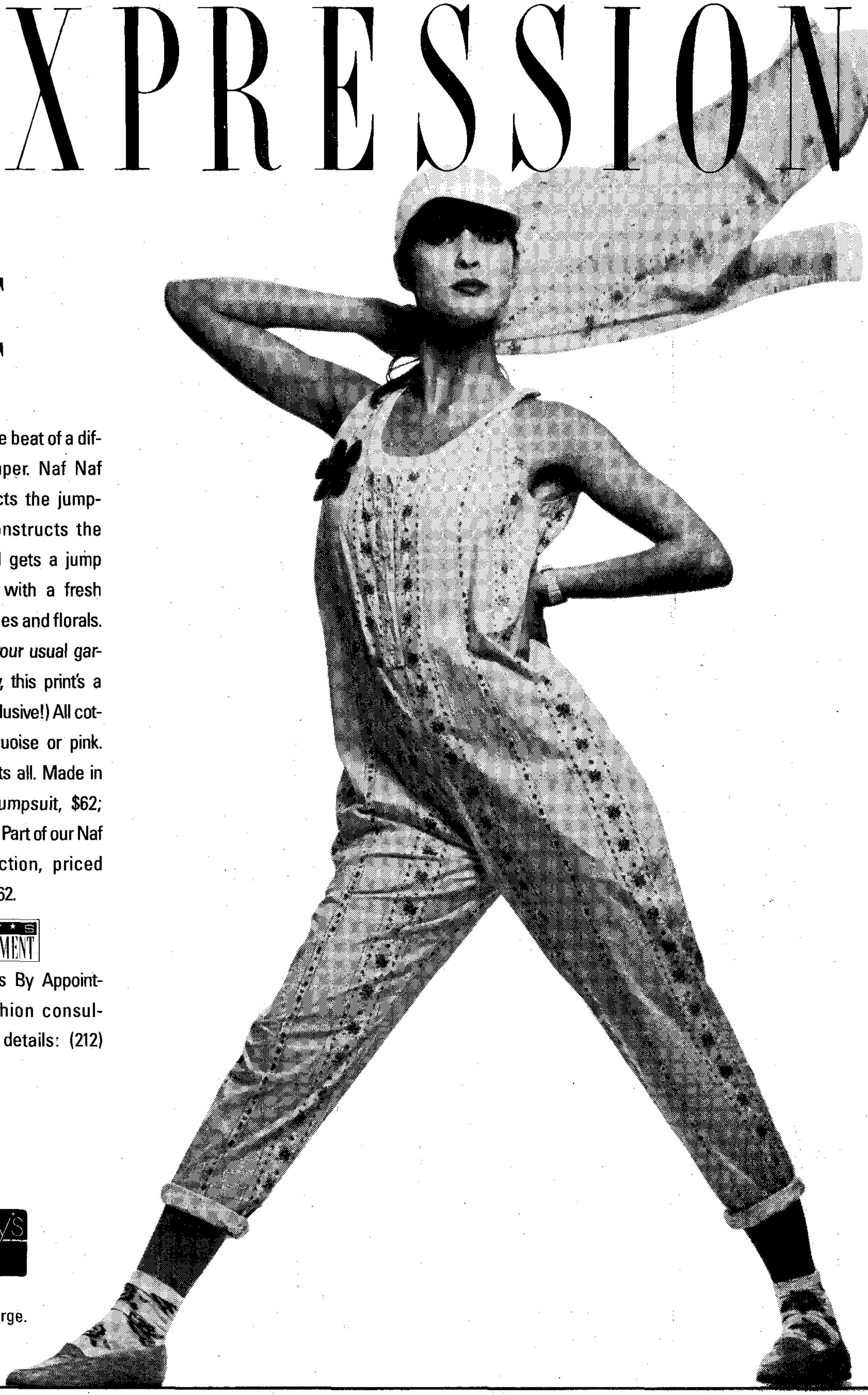

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Photo: Toscani

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BY KATHARINE DAVIS FISHMAN

New York City has 968 public schools, and a recent State Education Department report found that 394 of them are in the bottom 10 percent of the state's schools in academic performance. But no one has done a study of how many of the city's schools are good and what makes them that way. Katharine Davis Fishman went in search of first-class public schools. She found an upper tier of city schools that does a fine job of educating children while offering them a breadth of experience that suburban and private-school pupils don't get.

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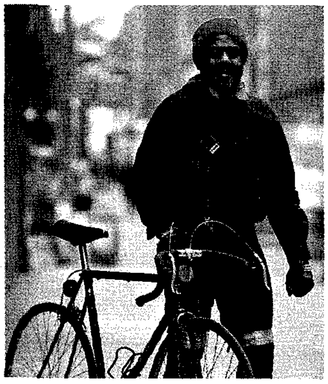
BY DAVID BLUM

On December 1, Fay Joyce, 36, flew from Atlanta to New York, arrived at her Hell's Kitchen apartment, made some calls, and then shot herself in the right temple. A former national reporter for the New York *Times*, Joyce had come to New York a rising star but ran into difficulty: "She had been very successful," says a friend, "and was psychologically unprepared to be anything but successful."

38 Fast Company

BY DINITIA SMITH



Bike messengers can be seen around the city at all hours, in all kinds of weather, blasting whistles, hurling themselves against traffic on one-way streets, sometimes sideswiping pedestrians. They've been the object of scorn, ridicule, and legislative action. But despised as they may be, they are fast becoming folk heroes—the pony-express riders of the eighties. They've been the subject of anthropological studies, documentaries, and at least two movies. Dinitia Smith reports on the perils of the ultimate urban men.

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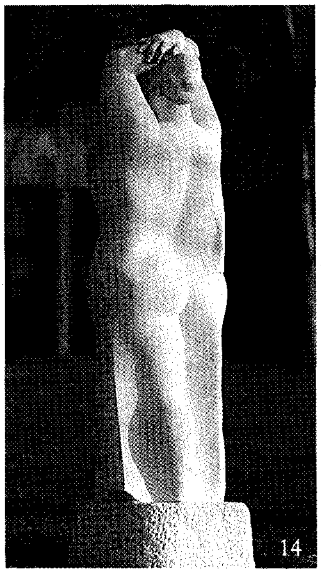

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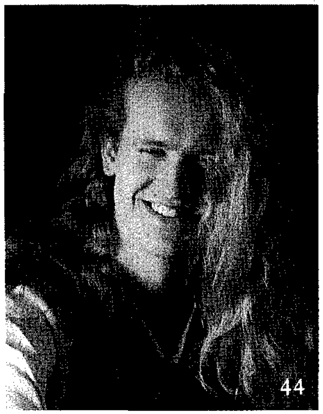

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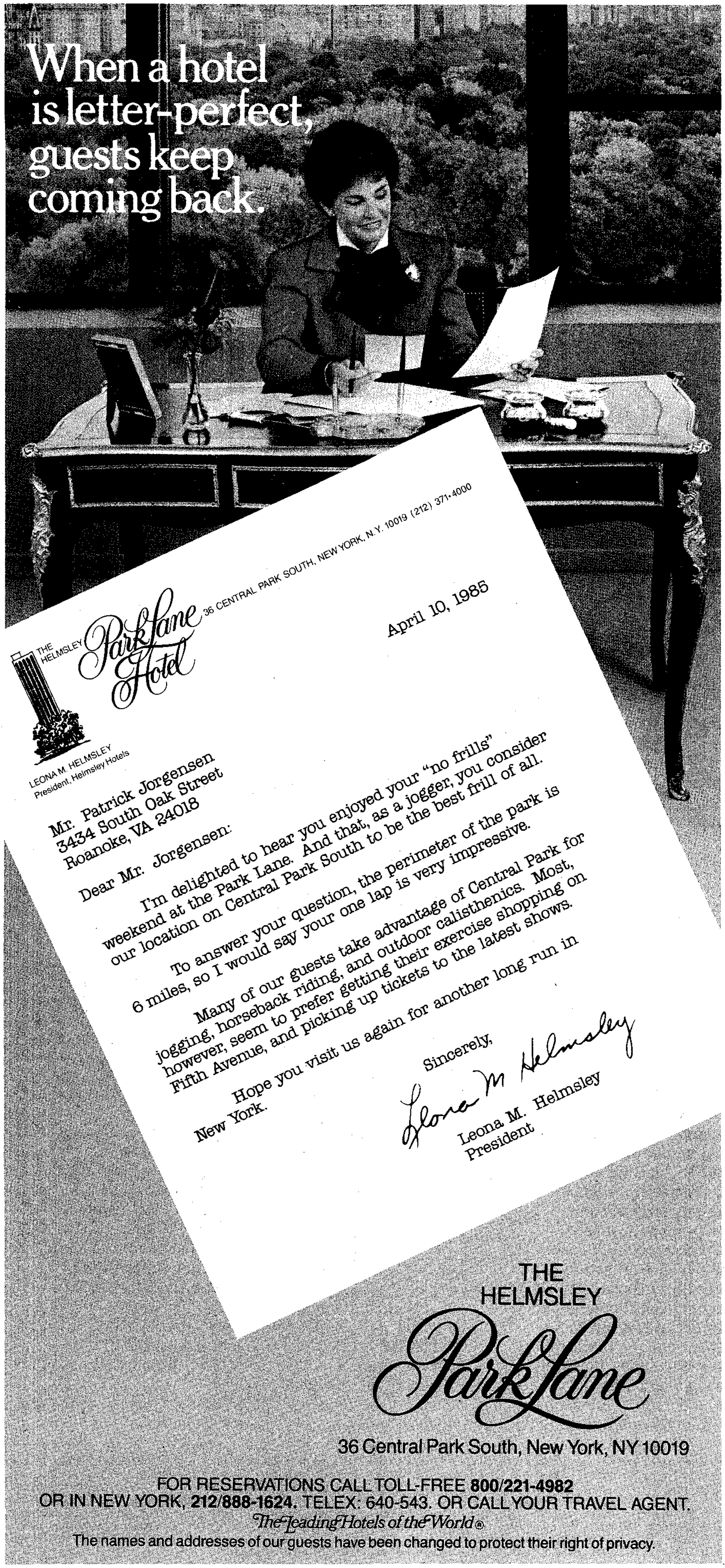

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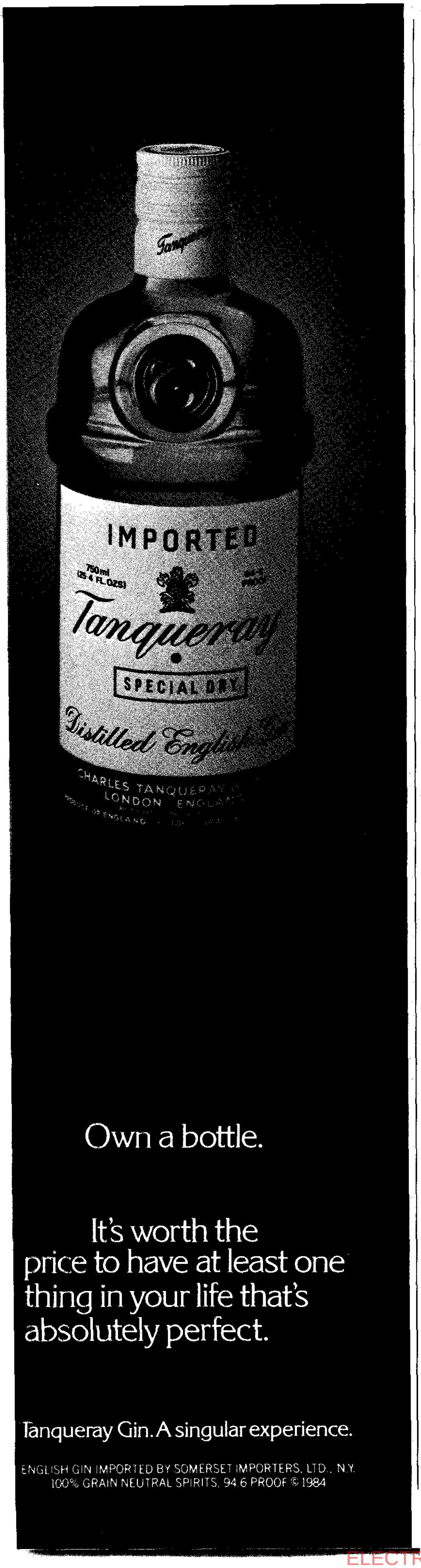

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LETTERS

Little Big Man

WE DON'T NEED THE HARRY MACKLOWES ["Mr. Big," by Joe Klein, December 9] and Donald Trumps on your cover! Jerry Cirasuolo's face and story ["The Guardian Angel," by Patricia Morrisroe, December 9] are far more deserving.

June S. Kaye
Newburgh, N.Y.

NOT ONLY IS HARRY MACKLOWE "CRUDE and sleazy," but his greedy, ruthless, and unlawful action on West 44th Street has caused untold financial damage to small investors in former SRO hotels. The city stopped issuing permits for conversion of these buildings following Macklowe's coup. The middle-class tenants who could afford to live in them have been done out of alternative housing. The small investors unable to donate $2 million to the city stand to lose their life savings. So much for free enterprise and integrity in this city.

Name Withheld
Queens

AS A 26-YEAR-OLD WHO HAS BEEN INvolved in residential-property management for the last year and a half, I have seen what developers big and small go through to make their money, and I begrudge them not one dime of it. With some of the truly sleazy individuals I've seen in action in both management and development, New York could do a lot worse than have Harry Macklowe buildings dot its skyline.

C. Scott Smith
Manhattan

HARRY MACKLOWE WANTS TO HELP RUIN 57th Street, destroy SRO hotels, build bulky, overscale luxury apartment buildings on the East Side, and then be thought of as a sensitive, lovable guy. I hope he has a good publicity man.

Richard Staub
Manhattan

The Wrong Stuff

THE PROPOSED ADDITION TO THE GUGgenheim Museum would destroy the architectural integrity of one of the greatest buildings of this century—perhaps the most important building in New York.

The looming green enamel slab, cantilevered on its taupe tiled base, doesn't merely contrast with the restrained power and sculptural purity of Frank Lloyd Wright's masterpiece, it declares war on it. Coupled with the smaller rotunda, the addition has most politely been likened to an orange-juice squeezer or a food processor. Less politely, it has been likened to a certain plumbing fixture, but let that pass. The museum's need for further exhibition space can and should be met by putting office and storage space off-site. Perhaps it would be a little less convenient, but would the museum's administrators consider trimming pictures to solve a space problem?

Elizabeth Ashby
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Travelers' Advisory

THE EDITORIAL STAFF OF *New York* MAGazine must have been "out to lunch" when the copy on Gage & Tollner went through for "The Food Spooks" [November 25]. To recommend that potential diners "travel with an armed guard at night" was irresponsible, misinformed, gratuitous, and a bum rap. Brooklyn demands a retraction.

Howard Golden
Brooklyn borough president
Brooklyn

THE DAY AFTER THANKSGIVING, MY purse was snatched at two o'clock in the afternoon a block away from Gage & Tollner. Not one person tried to apprehend the thief as he ran away. I advise people not to frequent the Fulton Mall without a gun or a security guard, despite what local officials, in their own self-interest, may claim about the safety of the area.

Zella Fuchs
Brooklyn

Faded Glory

EDWIN DIAMOND LEFT UNSAID SOMEthing that is overdue to be said: William Shawn has no sense of humor ["Media: The Once and Future *New Yorker,*" November 25]. In 1964–65, I did an undergraduate thesis on *The New Yorker* at City College. Even then, it was apparent that the magazine of Ross was not the magazine of Shawn. Harold Ross had his faults. He was foulmouthed, insecure, a bad administrator, and a bully. But he was also softhearted, naïvely sentimental, and had a saving sense of humor; and he could recognize humor in others. He was able to attract to the magazine almost all the talented literary humorists of his generation: E. B. White, S. J. Perelman, James Thurber. But eventually, those prized writers passed from the scene, and the magazine has never been able to replace them. What passes for humor in today's *New Yorker*—and there is precious little of it—is crabbed, self-conscious, and boring.

Brian Weiss
Manhattan

The New Yorker TOOK A LEFT TURN DURING the Vietnam War and has never changed direction. Poor old Eustace Tilley became earnest and sweaty, and the prescription for his monocle needs to be updated. The unrelenting environmentalist, anti–Strategic Defense Initiative tilt is boring. It's just too hard to be light, blithesome, and erudite with your hair hanging in your eyes. I've subscribed for 48 years, but I don't read it much. Two funny cartoons an issue is about average. The music and theater stuff is still great. But if what they used to have could be called a mission, maybe new leadership could help them regain it.

Austin Cunningham
Orangeburg, S.C.

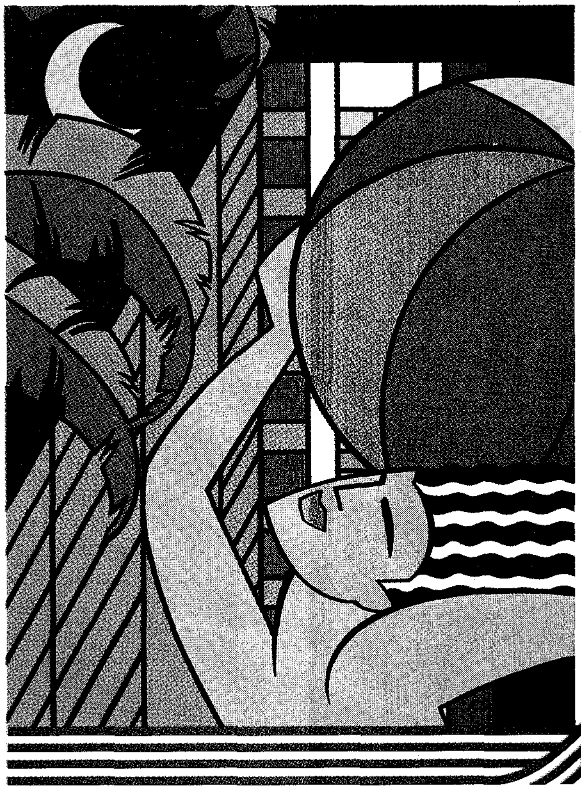
TO SUGGEST, AS *New York* MAGAZINE recently did, that *The New Yorker* is a "magazine written and edited according to the tastes of its writers and editors, and not of its readers" is simplistic. The best writers and editors successfully and creatively reflect the values of their readership. Intelligent readers do not mind, for example, three-part series, especially if they are well written, illuminating, and informative—such as the recent Lis Harris series on the Hasidim. Strong yet sensitive leadership will be essential to creating a new *New Yorker,* one that respects its literary tradition while enhancing it with contemporary clothing.

Judith L. McGaughey
Brooklyn

Action Painter

CONTRARY TO WHAT KAY LARSON SAYS, Ralston Crawford never "fell apart in boot camp"—or anywhere else ["Art: Love of Order," October 28]. He enlisted in the army because he considered himself no better than anyone else, and he did not paint much during the war because he was giving his full attention to the requirements of the weather division of the Army Air Corps. Larson implies that Crawford hung around and let life buffet him. Nothing could be further from the truth. His postwar paintings are in no way a failure "to get back in step." Crawford charted his own course, followed his own star, and for those who love depth and originality in modern art, there are endless discoveries to be made in his work from 1946 on.

Peggy Frank Crawford
Manhattan



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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

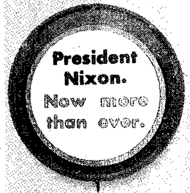
D'AMATO DOLLARS...GRIMSBY GETS GRUFF...THE MARCOS MESSAGE...COHN CONFUSION

AL D'AMATO'S LEVITT DEFENSE

Evidently not content with what Santa left under the tree, Al D'Amato spent part of the Christmas season asking for more. During the last two weeks of the year, the senator was busy at the phones calling in contributions to his campaign war chest so that, when his next campaign-contribution statement is released this month, it will discourage Democrat Arthur Levitt Jr. from mounting a challenge to him. "I've got to show a lot of money by the first," D'Amato told one potential Republican contributor, "so I can scare Levitt out of the race."

D'Amato's last campaign-contribution statement showed him with $3.3 million on hand as of last June. On December 11, his press secretary, Gary Lewi, reported that the figure had risen to $6 million.

MARCOS SINGS A NIXON TUNE



Guess what slogan Philippine president Ferdinand Marcos is using in his campaign against Corazon Aquino. "Marcos Now More Than Ever"—the same slogan that Richard Nixon used in his 1972 presidential campaign.

A Marcos associate told *New York* that the Philippine president was furious when he discovered that the slogan (created for him by a Philippine advertising agency) was a carbon copy of Nixon's old war cry. "But after his initial reaction," that source says, "Marcos began to think the whole thing was pretty funny. And he decided to let his staff go with it."

TOUGH TALK AT WABC-TV

All is not as cordial as it appears to viewers of the Channel 7 *Eyewitness News* team. At Fellini's, an ABC hangout on Columbus Avenue, WABC-TV news director Bill Applegate and veteran anchorman Roger Grimsby, who has complained to friends that Applegate is trying to reduce Grimsby's role on the six o'clock news, recently got into a dispute that reflected some of the tensions in the newsroom.

According to a witness, the spat began when Grimsby took on Applegate for having criticized Channel 7 reporter Lou Young for calling the Castellano murder "a Mafia hit" only an hour after the killing took place.

Grimsby accused Applegate of being "out of touch." Applegate asked Grimsby how he knew Applegate had been unhappy with Young's report. When Grimsby said he'd heard it in the newsroom, Applegate told his managing editor, "That's it! I'm firing every producer."

Grimsby refused to expand on the incident but did confirm the witness's version. Applegate insisted the conversation was nothing more than "a discussion between a news manager and a reporter about how to play a story." He denied that he'd ever said he would fire anybody.

THE TWO FACES OF ROY COHN

It seems the right hand doesn't always know what the left hand is doing at the Washington *Post.* The paper's assistant managing editor, Robert Kaiser, recently assigned New York–bureau chief Margot Hornblower to profile Roy Cohn—only to discover well into the effort that "Style" editor Mary Hadar had given her reporter, Lois Romano, the same assignment. Cohn, who gave both reporters interviews, says he wasn't surprised by the separate requests. "I often get several calls from the same paper," he says.

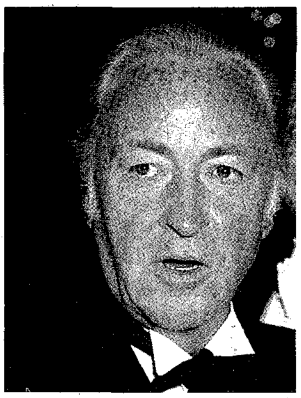
At the *Post,* however, the mix-up put several noses out of joint. "It was a real mess," one *Post* staffer says. "Each reporter claimed the story was hers." To keep the peace, a team of editors trimmed the stories to avoid overlaps and ran them side by side in the "Style" section.

—Lisa de Moraes

ZUCCOTTI BUILDS FOR THE FUTURE

Expect John Zuccotti and Peter Tufo to announce this week that they are merging with the Wall Street law firm of Brown, Wood, Ivey, Mitchell & Petty. The merger will unite Zuccotti's twelve-person firm, which represents many of the city's most powerful developers, with a 180-lawyer corporate-finance firm that last year handled one of the largest volumes of corporate- and public-finance transactions in the country. The new firm will be called Brown & Wood, because, according to one source familiar with the deal, "they're the only two partners from either firm who aren't around anymore."

MARCOS



GRIMSBY

ZUCCOTTI

Photographs: top, A. Hernandez/Sygma; center, Ron Galella; bottom, Joyce Ravid.

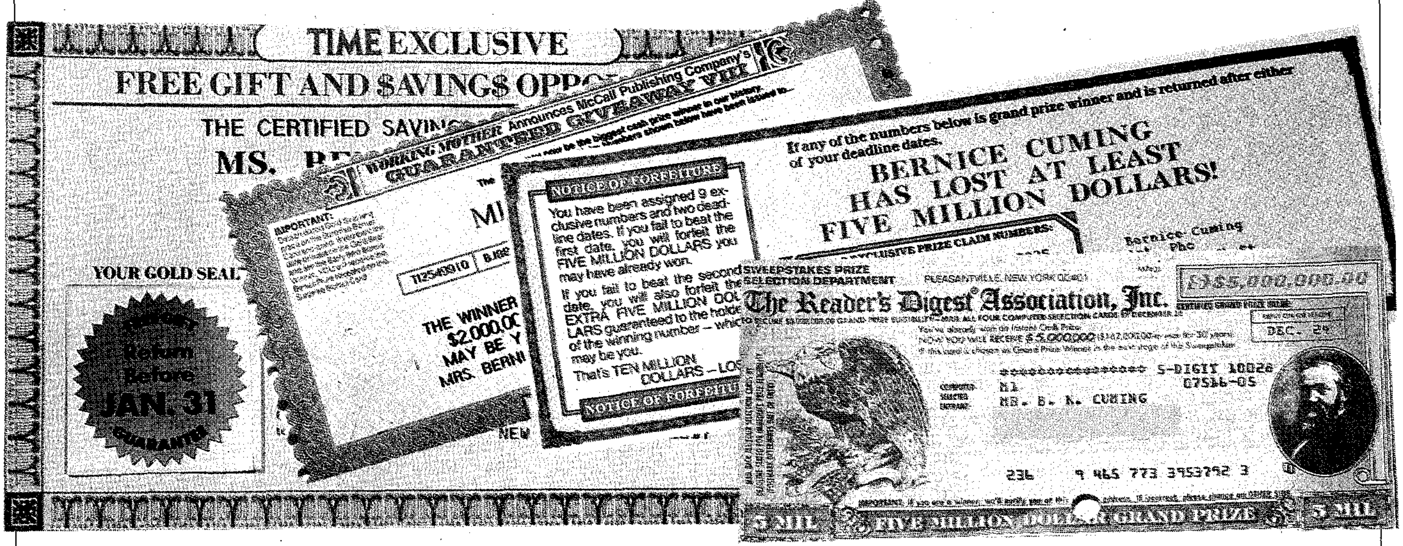
On Madison Avenue/Bernice Kanner

SWEPT AWAY

Contest Fever

'TWAS THE LULL AFTER CHRISTMAS, AND all through the mail, sweepstakes were brimming with cash to unveil. People's bank accounts were bursting (Christmas bills had not yet come in), and direct-mailers were blitzing—enticing readers to enter, buy a magazine, and perhaps even win.

It's that season again. "Right after Christmas, when the catalogues stop coming and the bills haven't come due—that's when a lot of direct-mailers send out their sweepstakes offers," says Robert Bell, executive vice-president of Marden-Kane, a Long Island promotion firm that orchestrates contests. This year's flood should seem, well, even more sweeping, for these contests have grown more popular, and their prizes more glitzy.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GUARANTEE

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IMPORTANT:

1125409 10

THE WINNER $2,000,00 MAY BE Y MRS. BERNI

NEW

NOTICE OF FORFEITURE

You have been assigned 9 exclusive numbers and two deadline dates. If you fail to beat the first date, you will forfeit the FIVE MILLION DOLLARS you may have already won.

If you fail to beat the second date, you will also forfeit the EXTRA FIVE MILLION DOL LARS guaranteed to the holde of the winning number – whic may be you.

That's TEN MILLION DOLLARS – LOS

NOTICE OF FORFEITU

If any of the numbers below is grand prize winner and is returned after either of your deadline dates.

BERNICE CUMING HAS LOST AT LEAST FIVE MILLION DOLLARS!

EXCLUSIVE PRIZE CLAIM NUMBERS:

Bernice Cuming

SWEEPSTAKES PRIZE SELECTION DEPARTMENT

PLEASANTVILLE, NEW YORK 10401

The Reader's Digest® Association, Inc.

$5,000,000.00

DEC. 24

S-DIGIT 10028

07516-05

M1

MR. B. K. CUMING

236 9 465 773 3953792 3

5 MIL FIVE MILLION DOLLAR GRAND PRIZE 5 MIL

UPPING THE STAKES: *Companies now spend more money on promotion—including contests and sweepstakes—than on advertising.*

What revealed my sweepstakes mania to my family was a personalized computer letter from the Reader's Digest Association to "Mr. B. K. Cuming." "Dear Mr. Cuming," it began. It seems I had come through the first stage of the Digest Association's sweeps. To stand a chance in the next go-round—and perhaps cadge the whole FIVE MILLION DOLLAR GRAND PRIZE—all I had to do was return the official sweeps-entry cards by MIDNIGHT, DECEMBER 24, 1985. But, the letter confided, "If I were you, Mr. Cuming, I'd mail those cards today—right now if possible—because the sooner you mail them, the more you could win." For every day by which the winning entry beat the December 24 deadline, the association would add $15,000—up to $150,000—to the $5 million.

The money could really do something for the Cuming family's future, sweepstakes director "Betty B. Glass" assured me. Why, with "that kind of money" I "could build a fabulous home in NEW YORK CITY'S FINEST NEIGHBORHOOD . . . even buy a new car every year for the rest of [my] life." And I could fulfill ONE BIG DREAM right away—that of saving money by learning "how to cut costs, avoid the latest consumer scams and stretch [my] paycheck with the world's most exciting magazine—*Reader's Digest*." I wasn't obligated to subscribe to the *Digest* to enter the sweepstakes, so who could resist?

Apparently, my husband could. And it was while he watched me feverishly preparing my sweepstakes card that I had to confess I had become a sweepstakes junkie. Back in September, I told him, I had dashed off a dozen entries to the "Pepsi-Cola Road to Riches" sweeps I had seen advertised, for I coveted the grand prize—a CJ Jeep—and Pepsi was giving away 200 of them. (I hadn't been quite as breathless about the 1,000 "first" prizes—Pepsi Jeep baseball jackets.)

For the Fuji Summer Fun sweepstakes, also in September, I had been positively hyper, dashing off 25 cards in the hope of landing the grand prize—a four-night trip for two to Hawaii, including airfare, lodging, and $1,000, *plus* a 1985 Jeep (or $10,000 in cash)—or one of the three second prizes, the Hawaiian trip plus $1,000 in cash but no car.

I was also exhilarated enough by Lever Brothers' Dove Winter Vacation sweeps offer in October—an eight-day trip for two to St. Martin—to drop another twenty entries. And I had gone all out for a Whoppers Candy contest—25 entries with the apparently standard plain white card with my name, address, and Zip Code, plus *another* card on which I printed the words "Whoppers Candy has the big, big taste of real malted milk" over and over—because the grand prize in the Whoppers *"A View to a Kill* Movie Sweepstakes" beckoned: a five-day, four-night trip for four to London, including airfare, lodging, and $2,500, plus a visit to Pinewood Studios, where James Bond movies are made.

But, I told my now-horrified husband, I wasn't mad without a method. Before penning my entries, I bettered my chances by reading tips from contest pros. (Coupon consulting companies estimate there are some 350,000 "professional" sweepstakes players in America, people who set out to win random-drawing contests by stuffing the barrel with entries.) I resolved to enter often—particularly local contests, in which competition is less keen (and prizes less alluring). I vowed to leave on the shelves any product I could live without if the contest rules said no purchase was necessary. (Experts swear that proof of purchase doesn't better players' chances one whit.) *Everything* would go out in plain white, business-size envelopes. (Contest houses and winners agree that decorated, eye-catching envelopes could disqualify an entry.)

And if instructions called for, say, printing my name and address, then printed they would be. No typing or longhand for me. (An estimated 20 percent of potential winners are disqualified for not following the rules. I resolved not to be one of them.) I didn't go so far as to subscribe to contest newsletters, even though the big repeat winners all claim they're treasure troves.

My mania may be of fairly recent vintage, but sweepstakes have been around "at least since Christ's time," says Don Jagoda, president of Don Jagoda Associates, a Syosset, New York, company that masterminds hundreds of contests annually. But, he adds, "the first *advertised* sweeps were in Elizabethan times." The prize was cash. The colonies imported the sweeps concept, and cereal and soap manufacturers in the 1930s, locked in competitive frays, upped the ante. Sweeps mushroomed after World War II, then withered in the late 1960s when supermarket and gas-station games came under scrutiny by the Federal Trade Commission.

(Actually, sweepstakes and contests are quite different from one another. Sweeps rely on randomness, pure chance; contests, such as a promotion among beauticians to name a new shampoo, require some skill or talent. Like sweeps, lotteries also rely on luck, but players pay for the chance to win.)

Nowadays, buoyed by state lotteries that have legitimized giveaways, advertisers are allocating more money for promotion than for advertising. "They're finding it tough to sell or even call attention to their products, and they're looking for new weapons," says Jagoda. "Last year, there may have been 3,000 national sweeps and thousands of locals. *Now* is the golden age of sweeps."

Golden or otherwise, sweeps are still considered somewhat schlocky as promotions. Jeffrey Feinman, president of Ventura Associates, a New York sales-promotion house, says companies invariably sniff when approached about a sweeps. And, he adds, consumers who are known to enter them deny it. Most of those who do take the plunge are female (men are harder to entice, kids harder still, and teens and young adults most difficult of all), and per capita entries are higher in California, Florida, and the Sun Belt than in the rest of the country. In New York, the per capita sweepstakes-entry rate is abysmally low. "People here tend to be jaded and cynical," Jagoda claims.

Demographically, there is no typical entrant, but psychographically, there is, says Feinman. It's "a man or woman with a 'player' mentality, someone you'd find in Las Vegas who wants the action and the fun."

Companies expect that less than 5 percent of the people who receive sweepstakes pitches in the mail actually play the game, and some sweeps pull as few as 10,000 entries, says Jagoda. "The average consumer thinks the odds are overwhelming. She's wrong."

Designing the ad that pitches the contest or sweeps is important, but more important are the prizes. "An extravagant grand prize draws attention, but lots of good smaller prizes with more chances to win bring in the entries," says Thomas Conlon, president of D. L. Blair, another promotion agency. "A prize must be exciting, innovative, and valuable," says Marden-Kane's Bell. "It should extend the sponsor's image, relate to the other prizes and overall promotion, be timeless—like vacations to Hawaii and Disney, Corvettes and Tiffany diamonds—and, of course, it should suit the objectives of the contest." Those could be anything from boosting sales to boosting consumer awareness, to generating store displays, building store traffic, or improving readership of company ads (when sweeps are inserted, readership supposedly doubles).

Prizes should not be offbeat, says Conlon. The offbeat requires too much explanation in an ad. Not many who entered the Benson & Hedges 100's contest coveted such prizes as 100 pounds of chopped liver or 100 feet of picket fence, Jagoda recalls. And even fewer were attracted by the offer of a 100-year-old secretary. "We meant an antique desk, of course," says Jagoda, "but people may have suspected we'd send along some doddering old lady."

And the prize should appeal to the target audience. "We wouldn't give away mink coats to Friends of Animals," says Feinman. "We offered a Mercedes for a *New York* Magazine sweeps and would offer his-and-her Ford Escorts to a middle-income audience, which would rather win two cars than one."

For most, though, the big draw is cold cash. And the amounts keep growing. "We used to give away $5,000, and that was a lot," says Bell. "Now offering $100,000 homes is not uncommon." American Family Publishers and Publishers Clearing House are now pushing what may be the biggest pots ever: $10-million.

But booming prizes are not the sole innovation in the sweeps world. "Soon we'll see companies playing more with zero-coupon bonds and stock options," Bell predicts. "There'll be more sweeps for smaller, select audiences," says Jagoda, who has already run contests for Westinghouse steam turbines, horse liniment, and lawn fertilizer. "Upping the prize isn't enough," he adds. "With contest clutter out there, companies have got to make their games more fun and involving. Today, participation is the key. Companies want consumers to play back information from the ads or labels."

That's one step removed from something for nothing, but I'm still game. I'm also still waiting for the postman to bring me news of the Whoppers drawing. ■

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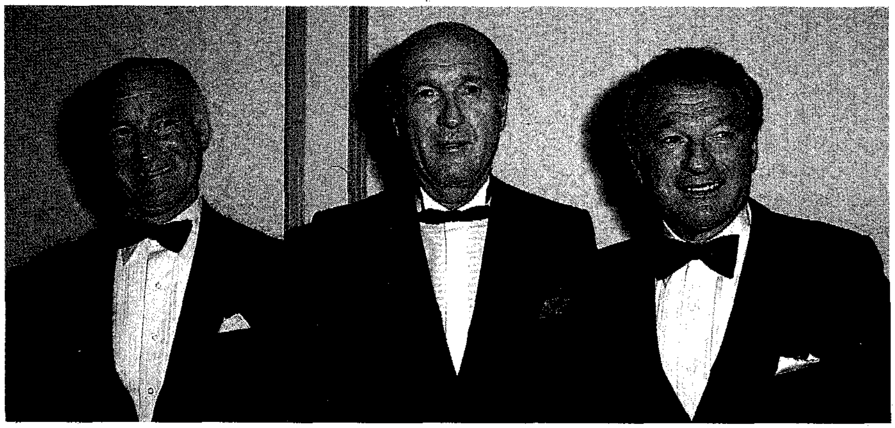
TAKEOVER ROULETTE



BAD BETS: *Hyman, William, and Samuel Belzberg (above); Ivan Boesky, Irwin Jacobs.*

Some Big Losers

EVERYONE KNOWS 1985 WAS THE YEAR OF the big takeover—the acquisitions of such corporate giants as Revlon, ABC, RCA, General Foods, Beatrice Companies, and Hughes Aircraft—in multi-billion-dollar deals.

But it was also the year of the non-takeover—the many rumored deals that never took place. A lot of investors, big and small alike, got whipsawed playing the whispered takeover or leveraged buyout. Included were some of the most successful players in the corporate takeover game—the Belzberg brothers from Canada; Minneapolis investor Irwin Jacobs; Carl Lindner of American Financial Corporation, the Cincinnati-based holding company; and arbitrageur Ivan Boesky.

The year showed that even the so-called smart money can make some pretty dumb investments at times.

How bad was the bloodbath in rumored takeovers that never came to pass?

To get an idea, I analyzed the stock-market performances of 40 companies whose names repeatedly popped up in Wall Street's rumor mill last year as takeover or leveraged-buy-out candidates. The stocks of many of these companies were up—which was no great shakes, given the market's robust showing. The problem is that many eager investors, anxious for a fast killing, chased these stocks right up to their highs of the year. And when nothing happened, a lot of fast-stepping traders, tired of waiting, dumped the stocks. In turn, the public players of the whispered deals were saddled with severe losses.

Let's look at the numbers (which were calculated by my assistant, Jeannette Walls). Of the 40 rumored deals, the average decline—from the 1985 high of the stock to its most recent price—was 14.7 percent. There were numerous examples of declines, however, ranging from 20 percent to as much as 50 percent.

That 50 percent drubbing was handed to HealthAmerica, which dropped from 25 to 12½; there were recurring rumors that the billionaire Bass family of Texas would take over the company. The runner-up was Allegheny International, down almost 30.5 percent (from 28¾ to 20¼).

Two big losers, both off more than 25 percent from their 1985 highs, were Arkla and General Instrument. U.S. Steel slid 25 percent, from its high of 33 to 24¾. The company suffered from its plan to acquire Texas Oil & Gas—a move that some say was designed by the steel giant to thwart the possibility of its being pursued by an unwanted suitor.

Other rumored takeover targets that got socked with declines of over 20 percent from their 1985 peaks were Ramada Inns; NWA, the parent of Northwest Airlines; the Rorer Group; and Southwest Forest Industries.

Setbacks of over 15 percent were experienced by such rumored takeover targets as Gould (one of the most widely touted deals), the E. F. Hutton Group, Hammermill Paper, Amerada Hess, Viacom International, and Western Union.

Warner Communications and the ITT Corporation were often-mentioned takeover targets last year, but their stocks haven't declined; both recently hit new highs. Some takeover players speculate that a Warner deal may be imminent. The run-up in ITT, some say, could be a play on rosier earnings prospects; the takeover possibility is now being downgraded. Time Inc., another rumored target, is within a few percentage points of its 52-week high. It's understood that both Gulf & Western and Gannett have been talking to Time. The Loews Corporation now controls nearly 12 percent of CBS's stock and is widely expected to take over the network before year-end.

Now let's take a look at how badly some of the big investment names—based on their last reported holdings—suffered on supposed takeover deals.

Irwin Jacobs is sitting with a paper loss of just under $50 million on his 12.5 percent interest in Tidewater and 14 percent holding in Pioneer Corporation. He bought over 4.6 million shares of Pioneer at an average price of $28.55 a share. It's now at $22.875—a loss of over $26 million. Jacobs paid $24.09 for each of the nearly 2.1 million shares he holds in Tidewater. It's now at around $13—representing a loss of just over $23 million.

The Belzbergs, led by Sam, who supervises the investment activities, show a loss of $16.6 million on their 18.1 percent interest in H. H. Robertson. They bought the stock at an average cost of $39.44 a share; it was at around $22.75 at press time.

Ivan Boesky is out $18.7 million on a 9.8 percent interest (1.6 million shares) in Southland Financial. The stock was bought at an average price of $32.11 a share; it's now at around $20.75.

The biggest paper loss among the supposed hotshot takeover players—over $116 million—has been sustained by American Financial Corporation, run by Carl Lindner. American Financial bought 49.9 percent (5.9 million shares) of the Mission Insurance Group at an average price of $21.76 a share; one of Mission's subsidiaries filed for bankruptcy, and the stock has collapsed to $2.25 a share.

Philip Anschutz, the publicity-shy billionaire Denver oil magnate, was rumored at one point to be part of a group (including Chicago real-estate entrepreneur Jay Pritzker) that was interested in acquiring ITT. It's not clear whether this

Photographs: top, ©Granitz/Downie; center left, Joyce Ravid; right, Geoffrey Biddle.

is so. What is clear, though, is that Anschutz is taking a huge paper loss—$64.7 million—on Ideal Basic Industries, the nation's third-largest cement producer. He bought almost 3.2 million shares (23 percent of the stock) at $25.23 a share; it was trading at $4.875 at press time, after recently selling at as low as $1.875.

If anything, these big losses by the top takeover players reinforce the risks inherent in takeover-chasing. But the takeover trend is expected to continue at a brisk pace this year, given lower interest rates and plenty of available capital (despite Federal Reserve efforts to toughen requirements on junk-bond financing). And since the takeover deals are where the biggest bucks are made, there should be no letup in the whisper game.

But what about the future of takeovers that never happened last year? In particular, there were Schering-Plough, Sperry Corporation, MCA, Church's Fried Chicken, Colgate-Palmolive, Viacom, Litton Industries, Anheuser-Busch, Hilton Hotels, Revco D.S., Sterling Drug, Greyhound, and NWA. Huge bucks were bet—and many of the bets are still in force—that these companies would be acquired either through a takeover (friendly or unfriendly) or through a leveraged buy-out.

Charles Lewis, one of the savviest players in the takeover game, believes many of these deals will come to pass. Lewis, a vice-president at Shearson Lehman Brothers, says the deals may not happen for a week, a month, six months, or what have you. But if the values are there and the rumors persist, "it's only a matter of time," he says. Lewis adds that even if some of these deals don't work, the target companies may seek to ward off raiders through a corporate restructuring (a sale of assets, a buyback of stock, or both). And so the same goal—a higher stock price—is still achieved, he says.

Last year, Lewis managed to catch the takeovers of Revlon, American Hospital Supply, Phillips Petroleum, and the takeover bid for Union Carbide. His six best takeover bets for '86: Anheuser-Busch, CBS, ITT, Sperry, Viacom, and Warner Communications.

Michael Lamb, the editor of *Wealth Monitors,* a monthly newsletter out of Kansas City, Missouri, that tracks the stock buys of big-name investors, says the best time to get involved with potential takeover stocks is when the big players are showing a paper loss. At some point, he says, such stocks figure to go higher as the large investors seek to do something about their losses (such as pushing for a takeover for themselves or a white knight). Lamb's favorites: Tidewater, Ideal Basic, and Pioneer. He also likes Kaiser Cement—6.4 percent of which is owned by West Coast financier David Murdock, who is taking a minor loss on his position. ■

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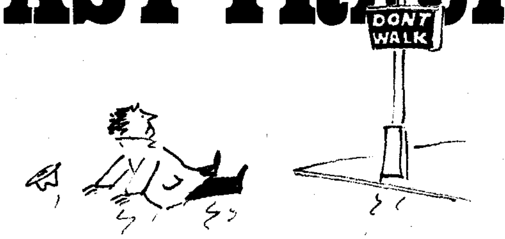
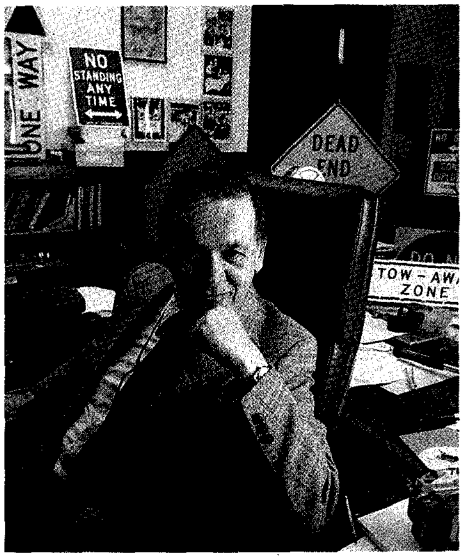


BRIEF LIVES

DRIVE, HE SAID



Ross: No happy hour on the BQE.

WHEN MOST BUREAUCRATS BRIEF THE PRESS about one of New York's daily breakdowns, their cautious words get the burial they deserve. But when traffic spokesman Victor Ross explains, for example, why the morning commute is lasting past noon, *his* words are rushed into print by reporters who love his awful puns and out-of-kilter ideas.

During the U.N.'s fortieth-anniversary celebration, when the city towed an illegally parked Nicaraguan limousine, Ross explained, the diplomats "were naughty." When a wine truck split open on the Brooklyn-Queens Expressway last May, he announced, "There is no truth to the rumor that we're going to declare happy hour on the BQE." And when a reporter demanded to know why it took three Campbell's soup trucks to clean up an overturned alphabet-soup tanker, Ross patiently explained that "one truck took letters *A* through *G*, another *H* through *P*, and the last *Q* through *Z*."

The bad jokes have a purpose. "If you keep shouting like Cassandra," says Ross, "people stop listening. You have to be more like . . . Tom Seaver."

Tom Seaver?

"When Seaver lost his fastball, he developed a great change of pace that's adding years to his career. My change of pace is humor."

That humor has helped Ross, at 62, become the city's senior P.R. man, part of the traffic bureau since 1952. Today, with more than a million vehicles choking Manhattan each workday, Ross doesn't downplay the horror of New York traffic, but he wants us to know that it has *always* been a disaster. And the city's ability to cope, he says, "is improving—even if it doesn't seem that way. Better channelization of traffic—that means more lines of paint in the streets. Faster communication. The new traffic-intelligence unit."

Having worked for six traffic commissioners and six mayors, Ross has some perspective. In fact, he's part of a tradition that dates to Dr. John A. Harriss, who installed the first traffic signals and recommended paving the East River to reduce congestion.

"It's not that I'm a father figure or a homespun humorist," says Ross. "It's just my luck that New Yorkers have three preoccupations: money, sex, and traffic. Not necessarily in that order." ERIC POOLEY

UPPER EAST

Women on the Move

GOING CROSSTOWN ON East 79th Street not long ago, my cabdriver and I noticed something different in front of 900 Park Avenue: The massive white marble woman by Mexican sculptor Francisco Zuñiga, *Juchitecan Woman,* was gone. In her place was a bronze Zuñiga, *Three Women Walking.*

"Those three used to be at Madison and 89th," the driver said. "Do you mind if we go up Madison and see if the big one is there? She's my kind of woman."

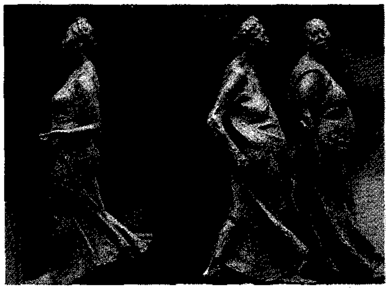
We turned up Madison, and sure enough, there she was. The two buildings had traded sculptures, but why?

"A new building committee was elected at 900 Park," says Edward Sindin of Sindin Galleries, who supplied the art to both buildings and made the swap. "A member of the committee told me, 'We're tired of looking at that fat lady.' "

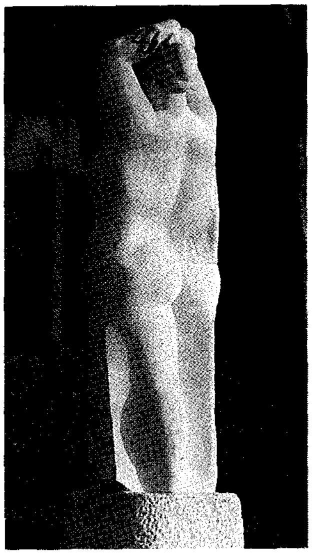
But the new arrangement was short-lived. The people at 89th and Madison soon rejected the "fat lady," too. Was it her heft?

No matter. Sindin has found a new home for his lady—at the Hebrew Home for the Aged in Riverdale. There he hopes his woman will be seen as a symbol of womanhood and not as a candidate for Weight Watchers.

JUDITH KATZ



Three Women Walking.



Juchitecan Woman.

Photographs: top, ©1985 by Kelley/Mooney; bottom left, and right, Donal Holway. Illustration by Guy Billout.

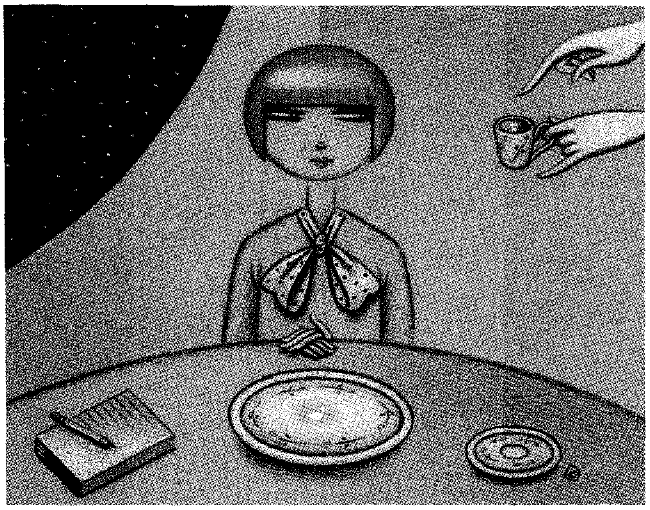
AMENITIES

ON THE TRAINING TABLE

WITH HIS SHOES polished, his hands scrubbed, and his hair neatly parted, the nine-year-old was certainly not going to soccer practice. In fact, he was headed for the Westbury hotel to attend a class on formal dining. There, in a private dining room glistening with crystal and silver, children between six and ten learned not to conduct an orchestra with their knife and fork, not to say "Yuk," and to taste everything on their plate.

From around the table came complaints about the poor manners of schoolmates, who attend New York's finest private schools. "They flick their rice across the table," said one child. "They take food from your tray and hide it," whined another. A third: "They eat drippy ice cream on the bus."

But at the Westbury, the decorum was delicious. Never mind that I counted no fewer than eleven glasses of water spilled on smocked dresses and well-tailored navy blazers. Or that the bones in the "boneless" chicken presented problems. Or that the tomato soup went virtually untouched (at least no one slurped). Everyone declared the party a success, including nine-year-old Alexander Englander, who asked, "Do I have to eat this way at home?"



THE PARENTS WHO SENT their offspring to this $60-a-plate affair—run by Cheryl Lefkovits and Penny Glazier of Pumps, a ballroom-dancing program for children eight to eleven (288-4740)—certainly hope the answer is yes. Says Jane Tucker-Levin, whose seven-year-old, Jennifer, attends the Hewitt School, "You can't just take your child to McDonald's and expect she'll know how to eat at Le Cirque when she's twelve."

Mrs. Tucker-Levin and her husband make a point of sitting with Jennifer while she eats dinner, but Sara Gorfinkle says that New York parents who eat on the run increasingly rely on others to teach mealtime behavior. As part of her Manners House Calls (472-1270), Gorfinkle gives workshops for children on how to answer the telephone, how to be a good host or guest, how to behave on buses and subways, and how to act at the table. A five-class series, for children seven to sixteen, is $100 per child, and Gorfinkle even has an emergency crash course in manners for $45 per student.

It's not all a matter of manners. Will Thomson of the Barclay Classes, another ballroom-dancing program for children (201-232-8370), says the 56-year-old organization, which accepts new students through referrals, has a waiting list.

"Our whole society is reverting to the fifties," Gorfinkle says happily. Some parents who spent their youth "letting it all hang out" are not as pleased. "It smacks of snobbery and conformity," said one father watching little girls in party dresses and white gloves leaving a Barclay class.

But as Marilyn Blitz, who sent her eight-year-old to a manners class, put it, "In the sixties, I did my own thing. In the eighties, I want my son to do the *right* thing."

BARBARA BERG

PRICES

HERE'S WHAT CHICKEN COSTS around town these days:

☐ Half a free-range chicken cooked on mesquite, with French fries, at Jams (154 East 79th Street), $23.

☐ Half a flame-grilled chicken at Chicken Express (1640 Third Avenue, at 92nd), $3.75.

☐ Whole Perdue chicken at the Food Emporium (1498 York Avenue, near 79th), $1.19 a pound.

☐ Whole Perdue chicken at Red Apple (262 West 96th Street), 69 cents a pound.

☐ Chicken McNuggets at McDonald's (335 Eighth Avenue, near 26th), 99 cents for six nuggets and sauce.

PICK HIT

Ankles Aweigh

Fashion flower.

THE MIDDLE-AGED woman going up the escalator at Trump Tower had a magnificent mink coat over her shoulders and a tattoo of a lizard on her leg. This combination of *haute* and hip piqued my curiosity, and I told her how impressed I was with her reptilian skin art. "Thank you," she said, "but they're stockings."

Not exactly, but I hardly would have expected her to say, "They're panty hose with a non-bleaching tattoo image printed on the underside of the sheer nylon." That's what the designer of Tattoo Wear, 39-year-old Israeli-born Didi Lukov, said when I met with him. And more: "Everybody wants to be sleazy once in a while, and this is why all kinds of women are wearing it."

Lukov has five designs in his Tattoo Wear line—a lizard, a cobra, a bleeding heart, a rose and butterfly, and a simple flower. Stores all over town (including La Rue des Rêves and Ecco Shoes in SoHo, and Desailly's and Capezio in the West Village) are doing brisk business in the libertine leggings (they're around $12). And Lukov expects the next line of Tattoo Wear—sheer black panty hose with silver or antique-gold tattoos—to land in local department stores as well.

STANLEY MIESES

Photograph by Donal Holway. Illustration by Dave Calver.

GALLOPING CONSUMPTION

Treacly Tale

MARCEL PROUST DID IT with a madeleine, but the British require more solid stuff. Consider Myers of Keswick, a food store on Hudson Street. The store is small and smells the way British groceries do—a bit sweet, a bit meaty.

I examined the shelves: Bovril and Marmite (meaty extracts) and Lyle's black treacle (molasses). Quosh (an orange drink), Ribena (black-currant extract), and Camp Coffee (made with chicory). Tubes of Smarties (M&M-like candies), digestive biscuits, Black Magic chocolates. The years rolled back.

The man behind the counter was Peter Myers, a 41-year-old Cumbrian. "I came over fourteen years ago on a visit," he said. Once here, he tended bar at the Bells of Hell, a raucous Greenwich Village tavern, and stayed till it bellied up.

It occurred to Myers last year there might be a long-felt (and well-hidden) desire here for "real" British food. "There's 100,000 Brits in New York," he said. "At first I thought I should be near the consulate and Burberrys, but this"—a former Italian deli—"is better.

"Eighty percent of our customers are Brits," Myers said. "Eighty-*five* percent." He pointed to the black pudding. It was marked BEST IN THE USA, but it had been a disappointment. Weetabix (the British Shredded Wheat) is doing wonderfully.

A young American couple came in. "Can we have bangers?" the woman asked, adding, "In what quantity does one buy them?"

What, she then asked, was coming out of the oven?

"That's tomorrow's pork pies," Myers said.

She bought one of today's pork pies. Myers mused, "They'll like the sausages, but they'll have a problem with the pork pies."

I ran into an English friend that evening and enumerated the pleasures to be found at Myers of Keswick. "I came over to get away from that sort of stuff," he mumbled.

"They've got black treacle," I persisted.

"Do they really?" His interest quickened. "They've really got *black treacle*?"

ANTHONY HADEN-GUEST

Coals to Newcastle

L.A. TELEX

THE PAN PACIFIC Auditorium, empty and decaying since 1972, looks like a 1930s Moderne ocean liner run aground in a park on Beverly Boulevard. But by 1987, the hall that was built for a home-appliance show in 1935 will house the new American Cinematheque.

The new film center is the $10-million brainchild and continuing obsession of Gary Essert, who founded Filmex, the Los Angeles film festival, and ran it for thirteen years with his associate, Gary Abrahams. The center will provide educational facilities, a video theater, and two film theaters. The refurbished 27-acre Pan Pacific Park complex will also include a 160-room hotel, to be run by the Somerset Company, which already operates hotels in historic structures in Santa Fe and Albuquerque.

The two Garys, as Essert and Abrahams are known, plan to show films of every aesthetic and ethnic stripe when the Cinematheque opens in late 1987. "It has always been easy to see studio films in L.A.," Essert says, "but not so easy to see more-offbeat pictures, or anything that doesn't aspire to be a blockbuster."

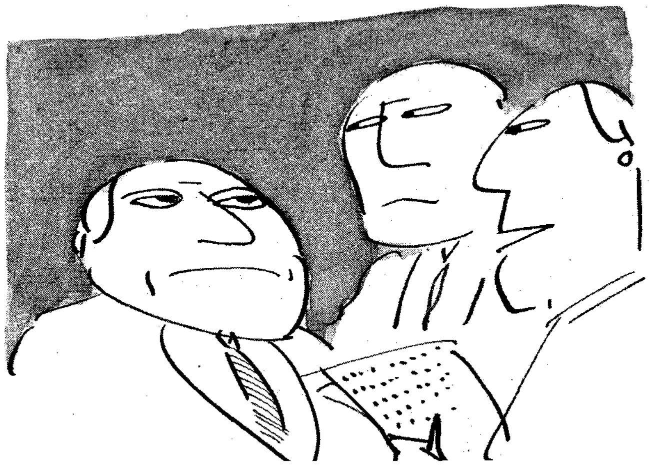
The Cinematheque doesn't plan to own prints of films but to program them in partnership with New York's Museum of Modern Art and with the Cinémathèque Française in Paris, the institution where most of the critics and directors of the *nouvelle vague* first saw American movies.

Blockbuster Hollywood is supporting the two Garys as well, with Barry Diller and Sydney Pollack heading the list. Large grants are in hand from the Louis B. Mayer and Ledler Foundations as well as the National Endowment for the Arts, and next month, the first Moving Picture Ball will raise additional funds.

"Los Angeles has been the movies' hometown," Essert says, "and yet there has been a hole in the way we look at them. We spent a dozen years at Filmex developing a feel for the possibilities. We intend to fill that hole."

DAVID FREEMAN

PEN & PENCIL



"Actually, B.J., we're not getting that people think you're a controversial figure. We're getting that they think you're a yo-yo."

ANTHONY HADEN-GUEST

Illustration by Al Gold.

RUTH RECOMMENDS

BY RUTH GILBERT

The New York National Boat Show, which modestly bills itself "The World's #1 Boat Show" and might very well be, features over a hundred new craft at the Coliseum January 11 through 19.

MICHAEL FEINSTEIN

This popular singer-pianist makes his New York debut January 7 in the Oak Room of the Algonquin Hotel, the beginning of a six-week engagement. He's had great success in San Francisco, Palm Springs, and Houston, and we welcome him to the Big Apple.

THE BALLROOM

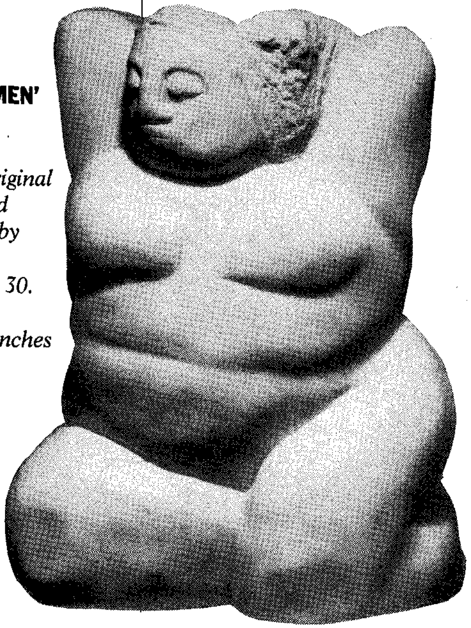
Larry Adler and his harmonica team up with a "performing piano" (we used to call them player pianos) January 7 through 18. Hear him in concert, through the magic of his piano, with many great musicians living and dead.

JOYCE THEATER DANCE FESTIVAL

Kenneth Rinker, who heads his own company, performs at the Joyce January 8 and 11 during the festival, which runs January 7 through 19. Eight companies will be seen, each with a different approach to the art.

'A FAMILY OF WOMEN'

The Ward-Nasse Gallery exhibition presents a highly original series of marble and limestone carvings by Rochelle Nicholas January 11 through 30. At right is a lovely caryatid, eighteen inches high, made of Portuguese marble.



'THE MYSTERY OF ALEXINA'

The actor Vuillemin (above, center) plays a hermaphrodite in this film based on a true story. It's in French with English subtitles, was a hit at the Cannes Film Festival, and opens January 10 at the Embassy 72nd Street.

Photographs: top right, Jack Mitchell; center, Martha Swope.

THE MIDDLE-CLASS PARENTS' GUIDE TO THE PUBLIC

At P.S. 107, in Park Slope, music teacher Betty Mirer leads a kindergarten class through its weekly dance-and-music-appreciation session.

PHOTOGRAPHED BY LOUIE PSIHOYOS

NEW YORK

SCHOOLS

©Contact Press Images

By Katharine Davis Fishman

LAST YEAR, 511 SCHOOLS in the state competed for prizes in the New York Mathematics League's competition for eighth-graders. The top finishers in Manhattan were two public schools, Senator Robert F. Wagner Junior High School (which also finished first statewide) and Hunter College High School. They were trailed by Collegiate and Dalton.

☐ On a bright day in October, students in the advanced-placement European-history class at the High School for the Humanities engage in a spirited analysis of a Petrarchan sonnet. The poem, they conclude, looks ahead to the Renaissance, not back to the Dark Ages, for the poet focuses on physical, rather than spiritual, beauty, and he writes in the vernacular—Italian, not Latin.

☐ In a unit designed to teach social studies, economics, reading, math, and science through real-life experience, first-graders at P.S. 87 are given a project—running a produce market, using money borrowed from the Parents' Association (since a bank has rejected their request for a loan). They draw graphs of the wholesale costs and retail prices of fruits and vegetables at local stores; they survey prospective customers to find out when to hold the market; they distribute advertising posters; they buy bulk produce at Bronx Terminal Market; they weigh and bag the produce and make change; they knock down the prices on Friday; and they learn about shelf life by watching their cucumbers spoil.

THERE ARE 968 PUBLIC SCHOOLS IN NEW YORK CITY—623 elementary, 179 middle, and 111 high schools. A recent State Education Department report found that 394 are in the bottom 10 percent of the state's schools in academic performance. Plainly, many of New York's public schools are failing in their main responsibility—educating children. Forty-two percent of those who enter public high schools do not graduate, and for years the public has heard about teacher burnout and crime in the schools.

No one has done a survey of how many schools in the city are *good,* and how good they are. But it's safe to say that at

THERE IS AN UPPER TIER OF PUBLIC SCHOOLS THAT DO AN EXCELLENT JOB OF EDUCATING CHILDREN.

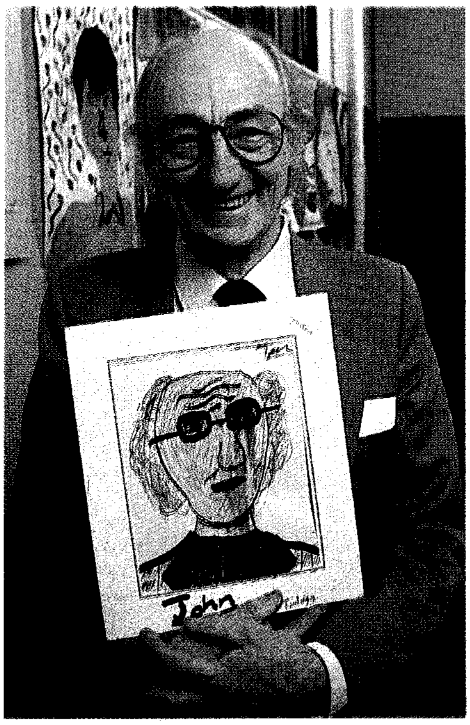
most of the schools not cited in the recent report, children can get an adequate education. Some, in fact, can do considerably better than that: Parents in middle-class neighborhoods should find at least a few schools that range from good to excellent. Indeed, there is an upper tier of schools that do a fine job of educating children while offering them a breadth of experience that suburban and private-school pupils don't get. "Besides academics, we have real life here. People come from different backgrounds, and the children get an understanding of what life is all about," says Beverly Cione, whose three daughters go to P.S. 158, at York Avenue and 77th Street.

The best public schools attract little attention: Educators, public officials, and reporters focus—quite properly—on spotting and solving serious problems. But an exclusive emphasis on bad schools does a disservice to individual parents, who assume that the faults of the whole system mar every school in it. Since many parents never look at any public schools, they miss out on a valuable alternative to private schools (which now cost from $2,250 to $8,025 a year).

To parents living in Park Slope, the number of substandard (or wonderful) schools in the Bronx, or even in Canarsie, is irrelevant. Parents need to know about just a few schools at each age level—the schools in their district or borough for which their child is eligible.

READING SCORES, THOUGH AN INCOMPLETE YARDstick, are one clue parents should note in their search for a good school. For example, in District 2 (Manhattan below 59th Street, East and West Sides, excluding the Lower East Side but including Yorkville), more than half the children in 14 of the 24 schools read at grade level or above. That mark is reached in 19 of the 21 schools in District 22 in Brooklyn (Flatbush, Sheepshead Bay, Flatlands, and Mill Basin), *all* the schools in three Queens districts—25 (which includes Flushing), 26 (which covers eastern Queens), and 30 (which includes Long Island City), and in 34 of the 38 schools on Staten Island. However, in District 10 in the Bronx (which includes Riverdale), more than half of the children in only 5 of the 23 schools read at grade level or above.

Educators hasten to point out that reading scores tell only a fraction of the story. For one thing, they don't tell *how far above grade level* the good readers read. For another, they are affected by demographics and factors that are often debated, like the validity of standardized reading tests and the possibility of coaching. But more important, parents should know that even in a school where half the students are reading below grade level, there may be special programs that give able, motivated children a very good education indeed. The only way to judge the caliber of an elementary school, therefore, is to visit it.



FATHERLY PRINCIPAL: *John Melser of P.S. 3.*

There *are* some objective measures of the kind of education bright students are getting at the good public high schools. Over the past five years, for example, three of the specialized public high schools (Stuyvesant, Bronx High School of Science, and Hunter College High School) produced 34 finalists in the Westinghouse Science Talent Search. That's not a big surprise. But *ordinary* public high schools, the kind that don't admit students through an entrance exam, turned out fifteen Westinghouse finalists, while private and parochial schools in New York City managed only seven.

The mean Scholastic Aptitude Test scores for New York public high schools are predictably low, because even students who qualify only for two-year community colleges or trade schools are encouraged to take the test. But fourteen public high schools produced 84 National Merit Scholarship semifinalists—an honor achieved solely through high PSAT scores. And in the College Board Achievement Tests (taken only by those who aim for good four-year colleges), public-high-school students surpassed national norms in biology, math, chemistry, American history, European history, Spanish, French, and German. Detailed college-placement records are available at individual high schools; parents should ask for these, as they would at any private school. They will find there are public-high-school alumni—not just from the specialized schools—scattered throughout the Ivy League and at good colleges across the country, as the destinations of recent Governors' Committee scholarship winners attest.

The good schools are richer—in every sense of the word—than the schools you and I remember. Those who *can,* also teach: Dancers, poets, bankers, architects, and lawyers now come into the classroom and bring New York children a world inaccessible to their peers in the hinterlands. Some of the enrichment is provided by the private sector, some by a new generation of active, middle-class parents who supply what tax money won't pay for and, in so doing, produce a sense of community seldom found in private schools.

This year, high-school classes have been capped at 34. Though this goal is usually met, there are occasionally extra children in a class. Kindergarten, first-, and second-grade classes average 25 pupils; fourth- through ninth-grade classes average 29. Parent volunteers are often on hand in elementary schools to help out the teachers.

THERE ARE NOW EVEN MORE compelling reasons to consider the public-school option if you haven't thought of it before. For example:

☐ Families in some parts of the city no longer need to feel locked into their zoned school. A few of the 32 community school districts have adopted a permissive variance policy that lets all students shop the schools in their district

FRIENDLY PERSUASION

MARYLYN FERNANDEZ IS TRYING TO make a point. The subject is Gordon the Goat, who has a thoughtless tendency to follow other goats and get into trouble. As 25 five-year-olds nudge each other roughly and kneel in a circle around her, Fernandez asks her pupils their opinion.

"Sometimes you have to think . . . ," a blond boy starts to say. He's interrupted by a chorus of "No!" from the others, but Fernandez intercedes: "Wait—he's saying something interesting." The boy continues, "Sometimes you have to think for yourself."

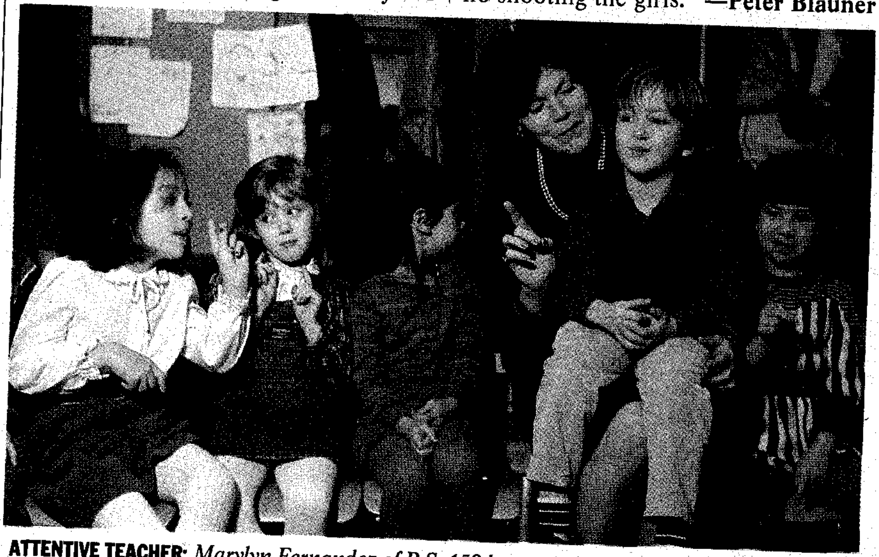
"From there, the rest of them got it," Fernandez says. "They kind of quieted down and saw what he meant, and they began to talk about it. After all the yelling and jumping around, moments like that make it worthwhile."

In her 23 years at P.S. 158, at York Avenue and 77th Street, Fernandez has always tried to make room for her students as individuals. Instead of imposing the same reading and math standards on all of the pupils, she lets them choose to sit at one of three study tables, where reading proceeds at different rates. While they are distracted with group games, Fernandez uses the time to go over their workbooks, monitoring each child's ability to write numbers and letters. "I try to let each of them go at their own pace," she says. "In these kindergarten years, there's usually a wide spread in the skills within a class, so you want to give everyone a chance."

Even with that spread, Fernandez has been successful in meeting her goals for the year, which include teaching the alphabet, basic penmanship, some math, and, in general, "getting them up to the level of a good first-grade class." So successful, in fact, that Shelley Cohen, her school's principal, says, "Marylyn has a great reputation up and down the East Side. She's the hot topic around the playgrounds."

Fernandez, an even-tempered Bronx woman with a soft voice, started her career in a different direction. "I used to be in advertising years ago," she says. "I don't want to be too corny about it, but I just found it was too shallow for me. Instead, I was drawn toward teaching. I like kindergarten because it's such an age of transition. You really get to see the kids grow as you're working with them, and that's very satisfying."

But the biggest change she has seen over the years might be the way children today use their playtime. "At the moment, a lot of the boys in the class are interested in *Rambo*, so they jump around shooting the girls," she says. "Two years ago, it was break dancing, and now it's *Rambo*. So our new rule is, no shooting the girls." —**Peter Blauner**



ATTENTIVE TEACHER: *Marylyn Fernandez of P.S. 158 lets one child choose the song of the day.*

and go where they want, as long as the chosen school has room. Another trend: "magnet" programs—programs open to children outside a school's immediate zone. In addition, some schools will (illegally, but with impunity) accept students from outside their districts. Finally, when legal choices aren't available, a small number of parents are presenting faked proof of residence.

☐ Parents who balk at twelve years of private-school tuition, or who shudder to think of their children growing up in a cocoon of privilege and entitlement, are realizing that it's possible to combine several years of public school with several of private school. A child can be sent to a public elementary school for the basics and a first-rate private school for enrichment and challenge later on—or go to a small, nurturing private school followed by a specialized high school. Admissions directors at Brearley, Dalton, Collegiate, and Horace Mann say that students with public-school backgrounds get into their schools and do well.

☐ The good public schools are, in varying degrees, imaginative, rigorous, and warmhearted places—and they're as different from one another as Bank Street is from Brearley. Different educational philosophies are available throughout the system, though parents may not find all the choices in their district. **Elementary schools,** for example, may be *traditional* (that is, the teacher is the source of learning and decides what the pupils will learn, and when) or *open-classroom* (what used to be called "progressive," in which the teacher guides the students to learn independently). Some schools may offer *theme* programs, in which children are motivated to learn through a special interest, like computers or performing arts. *Magnet schools* are allowed to draw students from outside their immediate zone; some have theme programs catering to special interests, some offer programs for gifted children. All of these philosophies aim to teach children the basic academic subjects; each claims its method is more effective than the others.

Middle schools include junior high schools (for grades seven through nine) and intermediate schools (for grades six through eight). While junior highs have traditionally been the system's weak link, there are more good schools at this level around the city than there used to be. One of the best, Senator Robert F. Wagner Junior High School, at 220 East 76th Street, has S.P. (special progress) classes, which offer bright students an academically demanding program in a broad spectrum of subjects. *Theme magnet* schools are small and intimate, offering all the basics plus an enriched program in their specialties.

The good news about **high schools** is that the specialized schools are no longer the only places in the city where a college-bound student can get a first-rate public education. Three City University of New York colleges now have "campus" schools with good academic programs: Brooklyn College is allied with Midwood High School, Queens College with Townsend Harris High School, and City College with A. Philip Randolph High School. These three high schools admit students through academic-screening procedures, but don't give the uniform admissions exam used by the specialized science high schools (Stuyvesant, Bronx Science, and Brooklyn Technical High School).

THE BAD NEWS IS THAT YOUR CHILD WON'T NECESSARILY GET INTO THE HIGH SCHOOL HE CHOOSES.

In addition, there are many special programs in high schools around the city that take students from all over their own boroughs. These programs have admissions procedures based on the bell curve—25 percent of the students must be at least six months above grade level, 50 percent at grade level, and 25 percent six months below grade level. Good programs generally have an oversupply of applicants at each level, and there's a particular crush of motivated above-average students. Once applications are sorted into three piles, a school is free to use its own criteria for choosing which of the applicants it will take.

The selection procedures sound arbitrary, but the schools must choose somehow, and a citywide test, like that administered by the specialized high schools, would once again restrict good education to highly gifted pupils instead of serving a broader segment of the population. Still, high-school applications procedures have been called, justifiably, a labyrinth, and have been criticized, both reasonably and unreasonably, by *pro bono* groups.

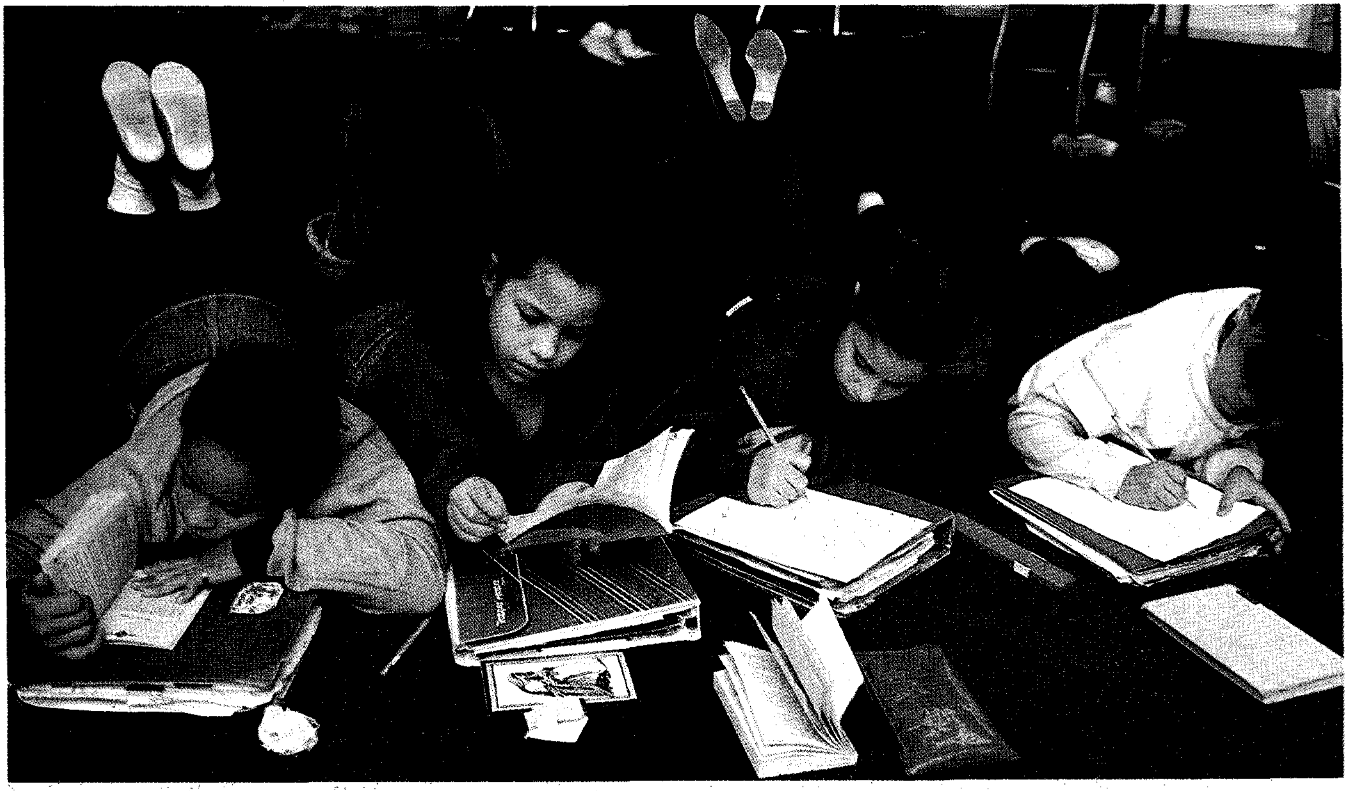
The bad news, then, is that your child won't necessarily get into the school he wants. A popular admissions criterion is the courses the child has taken in middle school, so it's prudent to survey high-school options when the child is in sixth grade.

THE PRINCIPAL SETS THE TONE

IN A SYSTEM THAT OFFERS, in the words of Diane Ravitch of Teachers College Columbia, "excellence and despair," I went in search of excellence. I visited six elementary schools, six junior high schools, and three high schools, choosing most because I'd heard they were good. My aim was to give parents some idea of what to look for in a public school, but I hoped also to show specific first-class alternatives to private or suburban schooling. Accordingly, twelve of the schools served a substantially, though not exclusively, middle-class student body. I also saw a good inner-city school, an up-and-coming magnet school whose students were mostly poor minority children, and a junior high in the same building that had lost staff and middle-class population in recent years. I came out feeling that demographics aren't what makes a public school good or bad, though they have some importance for the individual parent.

A good school is a lot like a good corporation. Its CEO, the principal, sets the tone. He's often out on the shop floor sampling the merchandise. Every morning about nine, Jack Zuckerman of P.S. 6, at 45 East 81st Street, takes his walk. "I can size up a classroom in 30 seconds," he says. "I look at the students' work on the bulletin board, the assignment on the blackboard, whether there's an atmosphere of learning in the classroom. Then I check on what individual students are doing. This boy has reversed a 7; I have to make sure the teacher is aware of it."

Modern principals are chummier than those of old. Elliott Koreman of P.S. 41, at 116 West 11th Street, stops nosebleeds



LEARNING INDEPENDENTLY: *Pupils work absorbedly on their various projects in an open classroom at P.S. 107.*

SIZING UP A PUBLIC SCHOOL

"NEVER ASSUME YOUR LOCAL PUBLIC school is good or bad without a visit," says Diane Ravitch, the Teachers College Columbia professor who has written extensively about the New York public-school system. "Be a smart consumer. Shop around."

First check out your zoned school; then call your community district office to find out if magnet programs are available and if the district's variance policy allows you freedom of choice. To get your child into a school outside your *zone* but inside your *district,* you need the district superintendent's permission. To leave your district, you generally need a release from the district office and, of course, acceptance at the school you prefer. This depends on the policy in the other district, as well as on space in the school. If the rules are against you, you have a choice between straightforward measures—trying to persuade the district officials (and, if necessary, the Office of Community District Affairs at the Central Board of Education) to give you a variance—and questionable strategies, about which the parents' association at the receiving school may be willing to advise you. The choice you make is between you and your God.

Here's how to look at a school:

1. A good school is delighted to have prospective parents visit. It's decent, however, to call before coming, since all schools need to preserve security and minimize disruption of classes. You will either be asked to join a regular parents' tour or be given an appointment with the principal or assistant principal; either way, you should get to meet the principal, hear his or her philosophy, and ask questions. Since undisciplined children and demoralized or incompetent teachers are unlikely to clean up their act for visitors, the impression you get will generally be accurate. The school should, first of all, be warm and friendly, invitingly decorated, and well supplied.

2. There should be a hum of activity in classes and labs. A traditional school should not be militaristic. A school that's "open classroom" or "informal" should not be chaotic. If the students are working in independent groups, are they focused on what they're doing? Is the teacher engaged with the class, either working with one group or moving around to check all the students? If a teacher is lecturing, how many of the pupils are paying attention? When the teacher asks a question—which should happen often—how many hands go up?

3. Observe the level of work most children are doing. Are there compositions and exercises abundantly displayed on bulletin boards? Look at these—some should be above your child's level and some below, but most should be on target. You can also learn a lot by reading the school's student magazine.

If you're considering a middle school, find out how many of its graduates get into the specialized high schools. Where else do they go? Ask what percentage of a high school's students go to college—and which colleges? What are the College Board scores? Since public schools have a diverse student body, averages aren't very useful; you want to find out what the *best* students are capable of, and how many good students there are.

4. Consider the parents' association. How active is it? Has it a good relationship with the principal? If no parent is around when you visit, get the president's name and number, and talk with her. If you ask about this year's P.A. priorities, you may discover the school's weaknesses; can you live with them?

5. Give thought to safety. There are two kinds of safety: internal and external. Most schools, like many apartment buildings, have guards at the door to maintain external security. Internal safety is part of the quality of life in the school, which you will sense when you visit—education doesn't go on when a school is unsafe. A good time to pick up the ambience at a junior high or high school is when the classes change: The halls should be noisy but not brawling.

Statistics on "incidents" reported to the Bureau of School Safety are available if you write the Freedom of Information Access Officer, Board of Education, 110 Livingston Street, Brooklyn, New York 11201. These figures are unreliable, however, because one of the many Catch-22's in the school system is that guards are assigned partly according to "conditions" in the neighborhood and the school. If a principal reports no incidents, he loses guards. Accordingly, when a muttering drunk approaches the school-yard fence, that's "harassment"; when Adam's glasses are broken because he was beaned by a basketball thrown by Jason, who, Adam says, didn't do it by mistake, that's "assault." Bertram Linder, principal of Benjamin N. Cardozo High School, in Bayside, Queens, has a policy of reporting *everything,* he says, so he'll have enough guards in case of real trouble; that's why Cardozo cited 79 incidents last year. Ask the principal what security measures are in place in the school, how many hard-core problem kids he has, and how he deals with them. Then check with the president of the P.A. (Cardozo's P.A. president, Cynthia Brown, verifies Linder's comments).

6. Does there appear to be racial harmony? If the school has gifted-students' or special-progress classes, are they integrated? If it's a high school or middle school, walk by the entrance at dismissal time and look at the groups hanging out together. Are at least some of them mixed? Are blacks, Asians, Hispanics, and whites talking to one another? Is there racial harmony in the P.A., particularly in a gentrified neighborhood?

7. Ask about enrichment programs. How well does the school use the resources of neighborhood and city?

8. How will your child fit in? A school that works well for some children may not work for yours. This is where demographics come in. A museum consultant at P.S. 158, the most heavily middle-class school I saw, asked how many third-graders had been to the Met, and almost every hand went up; at a good inner-city school, eighth-graders had a long discussion on what makes a capital city, a subject I suspect middle-class pupils that age would already have picked up. Educators I spoke to agreed that middle-class and working-class children come to school with different cultural baggage. The *purpose* of public schooling is to introduce your child to people who are different from him, but there should also be enough pupils who are similar. Think realistically about his temperament and academic abilities. Does he find competition stimulating, or will he thrive better in tranquillity? Is he a self-starter, or does he need the structure supplied by a traditional classroom? Official definitions of giftedness embrace a range of talents: A child just a couple of years above grade level may do fine without a gifted program, while one with a stratospheric I.Q. may need one, despite your distaste for elitism, or else find himself a lonely brainiac. In public or private school, a child who is *conspicuously* the richest, the poorest, the smartest, or the dumbest in the class is a good candidate for misery. —K.D.F.

STAR TURNS

"WHAT'S THE MOST IRONIC THING AT the front of this room?" Alan Fleisig is asking. "Besides me." When he doesn't get any response from the tenth- and eleventh-graders in his classroom at the High School for the Humanities, at 351 West 18th Street, he keeps pressing the point. "C'mon, chickens," he calls, standing in front of a blackboard full of writing. "There are no wrong answers in this class. That thing in your head you're afraid to say—say it."

Slowly at first, and then in a rush, the answers come in. The irony is on the blackboard, where four scenes are outlined, including one about a nightmare that comes true and another about a homicide investigator who discovers his best friend is a murderer. Soon the discussion moves on to *Oedipus the King*, which the class is currently reading. "So irony occurs when the outcome of a situation is the exact opposite of what you expected," a girl in the back volunteers, ending the volley of responses.

Fleisig must be one of the few public-school teachers who belong to Actors' Equity; he uses his training (which he's put to use in summer stock and local nightclubs) to bring dramatic life to his classes. He often has his communications and drama students write and perform their own skits, as a way of engaging their interest. His pupils put on scenes ranging from homespun monologues to beer commercials, but the highlight comes when Fleisig takes the classroom as his own stage and performs the banquet scene from *Macbeth*.

"I tend to become kind of a nut when I do it," he says. "It's very exciting, especially since I'm such a ham."

Fleisig's popularity has spread rapidly in his two years at the school, and there is rarely an empty seat in the elective classes he teaches. "Alan exemplifies what we're trying to do in this school," says the principal, Milton Silver. "He is studious and serious, but the pleasure and joy he takes from his classes are obvious to anyone who's seen him teach."

SPEAK THE SPEECH TRIPPINGLY: *Alan Fleisig.*

Fleisig's students must turn in written homework assignments every day, and they get a test every two weeks. They must also do a short paper and a more open-ended term project, which can be anything from an essay to a small-scale model of the Globe theater. "My objective in the Shakespeare class, for example, is to get them to understand the playwright's universality," Fleisig says. "I want to get them used to his language and teach them not to be afraid of the plays." However, Fleisig is willing to admit to ulterior motives. "This job is the best," he says. "It's like getting to do five shows a day." —**P.B.**

and hands out baseball gloves; Veola Harper of P.S. 107, in Park Slope, gets a bead on her pupils by taking them skating on Saturdays. Principals in elementary schools are greeted warmly by children in the halls, though older students in larger schools are more reserved, and the principals challenge those they believe should be elsewhere.

Successful principals need entrepreneurial skills as sharp as those required in industry. Public-school rules govern 932,000 children and 59,000 teachers; each tedious, soul-destroying regulation was set up to protect the taxpayers' money, ensure accountability, promote equality, eliminate cronyism, maintain due process, and enforce minimum standards. The U.F.T. Transfer Plan, for example, prevents principals from hiring the teachers they want; when a school has a vacancy, the opening must be posted throughout the city and made available to teachers in order of seniority. There are, however, loopholes in timing that allow principals to fill the job on a temporary basis with someone they choose, and, once that person is in the school, play musical chairs with future openings to keep the coveted teacher. Naomi Hill of P.S. 87, at 160 West 78th Street, is one principal known to staff and parents as a strong recruiter. When Hill arrived at 87 five years ago, she says, "I saw the school really going down in population. So I went out speaking in nursery schools. We got many more children, so I could bring in a lot of new staff."

Schools like Wagner Junior High and Benjamin N. Cardozo High, in Bayside, Queens, believe that competition builds both achievement and self-esteem. Cardozo has fielded nine finalists in the Westinghouse Science Talent Search in the past five years; the first thing the visitor notices is the Westinghouse plaques displayed in the lobby. Students in the school's Da Vinci Science, Mathematics and Research Institute (one of three special programs offered in the school that admit applicants from all over Queens) are groomed to enter contests from the day they enroll.

Recently, Carl Goodman, the head of the math department, sat—pack of Kleenex in hand—comforting a girl who is this year's math whiz, and whose Westinghouse project had temporarily reached a blind alley. "We're stretching, we're stretching, we're hurting, we're hurting," Goodman said. "We submit six math papers, five get awards, and everyone says, 'How terrific!' But the sixth, what a job we have to do on him! I have a feeling they gain no matter what happens, trying, picking themselves up."

Out in Park Slope, however, Veola Harper says, "I try not to enter competitions with other schools. Children should be in competition with themselves, not with other children." At P.S. 41, Elliott Koreman is even more low-key: "We don't hit heavy on reading and math tests. We're not interested in pressuring kids. A lot of our kids are not terrific readers, but they have other abilities." (Nevertheless, 73 percent of the children at P.S. 41 read at grade level or above.)

NEIGHBORHOOD VALUES

A GOOD SCHOOL REFLECTS ITS NEIGHBORHOOD, AND if you live nearby, you may well be in harmony with the school's values. "I feel strongly there should be structure to a school," says Jack Zuckerman of P.S. 6, on the Upper East Side. "A basic lesson should have a name, motivation, summary, and good questioning. A child doesn't decide he's not in the mood for math and wants to do science. And in a traditional school, when the children go from one area to another, they go in a line, in an orderly fashion.”

> PROGRAMS FOR THE GIFTED ARE AVAILABLE ALL OVER THE CITY, BUT NOT AT EVERY SCHOOL.

The direct opposite of P.S. 6 is P.S. 3, at 490 Hudson Street, which was founded in 1971 by a group of neighborhood parents who wanted an alternative to the traditional methods at P.S. 41. One P.S. 3 parent, who lives across the street from 41, remembers, “I couldn't stand seeing those kids lined up two by two, holding hands.” John Melser, the New Zealander who has headed P.S. 3 since its beginning, says, “We were set up as an informal, open-classroom school based on education through children's own creative work. The aim of the school is to turn out kids who are able to learn and do quite well by themselves, without adult intervention.” In one classroom, several students may work at computers while another group, with a teacher, watches the behavior of some crabs a child has brought in; their classmates might be across the hall reading or writing.

Perhaps the sharpest differences among public schools lie in their attitudes about programs for the gifted and talented. These programs are now available all over the city, but not at every school; they are the magnet programs for which variances are most commonly permitted, and if a district doesn't offer them, many of its bright pupils will go elsewhere. Some people feel the programs are a device for white families to avoid minorities, or for the middle class to stick together (it's important to remember that New York City has black and Hispanic middle classes as well as a white working class, and the values of a school are tied as much to class as to ethnicity). Others believe programs for the gifted are part of the elitist rat race. Two fifths of the students at P.S. 6 are grouped in separate gifted classes, whereas the word “gifted” causes apoplexy at P.S. 41.

To deal with the intricate politics of giftedness, the Board of Education offers schools a clever program called the Renzulli model, in which children identified as gifted are placed in regular classes but several times a week get to leave the classroom for enrichment in different subjects. (If your zoned school doesn't have either type of gifted-student program, you can get a variance if your child has an I.Q. above 130 or tests two years above grade level in reading and math.) P.S. 3 is one of the schools that offer Renzulli. Melser says, “I think it's a bad idea to have separate classes for the gifted: It makes them arrogant and gives the others their tail between their legs. But if you try to cater to everybody's talents and abilities, the gifted kids will be able to soar, and we take care that they do.”

WHAT MAKES A GOOD SCHOOL

WHATEVER THE SHORTCOMINGS OF ITS PHYSICAL plant, a good school looks inviting during the academic year. Elementary-school bulletin boards spill over with collages, holiday decorations, student self-portraits, charts of a symphony orchestra. Junior-high-school displays are more serious, and high-school walls are well plastered with posters pitching dances, club meetings, and other student activities.

A good school looks well equipped, because the principal manages his small allotment ($25 per pupil for books, $10 for supplies) efficiently and is sharp at eliciting donations from the

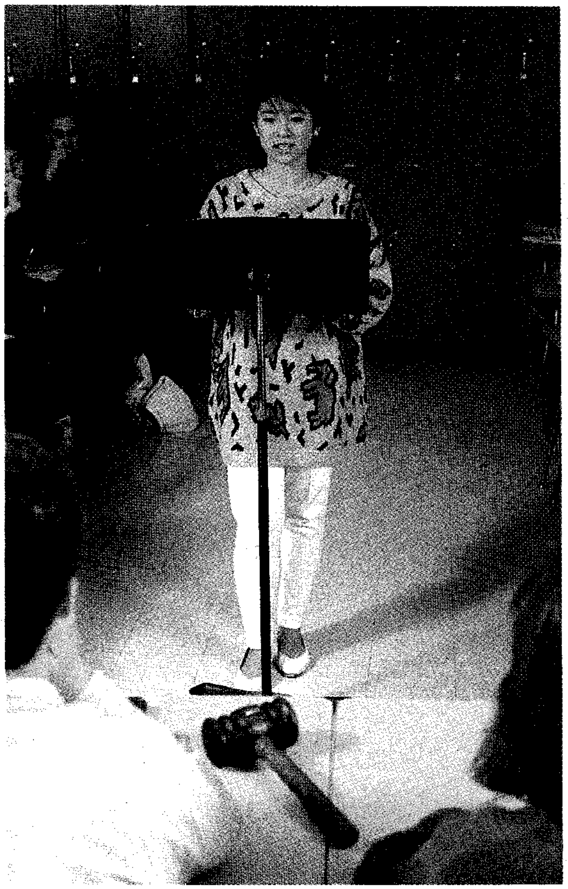
GOOD SCHOOLS ARE IMAGINATIVE PLACES: *Sociology students at P.S. 158 dress as famous archaeologists.*

community. Teachers and parents give and scrounge furniture, books, and supplies. Classrooms in the lower grades have a look of abundance, with piles of Cuisenaire rods, Lincoln Logs, and art supplies; the bookshelves are stocked with the familiar children's classics. *Supplies aren't just supplies; they're indications of spirit in the school.*

> ‘WE CAN'T JUST SIT BACK AND THINK OUR TAX DOLLARS ARE ENOUGH,” SAYS A PARENT. “THEY'RE NOT.”

A good school has an active parents' association. Like several other elementary schools I saw, P.S. 158 has a special office for the P.A., and it's a thriving hangout for parents and children. Elementary schools in affluent neighborhoods raise from $20,000 to $65,000 through P.A. bazaars, pledge drives, auctions, and benefits. At P.S. 87—where weekly tours of the school are led by parent volunteers—the parents' association funds artists in residence, a couple of music teachers, musical instruments, and a drama teacher. Anne Murney, a P.S. 87 parent whose oldest child was in public school a decade ago, during the fiscal crisis, says, “In those days the parents were more militant, holding sit-ins to keep the schools open until three. Now there's an interest in making these schools the quality they ought to be, realizing we can't just sit back and think our tax dollars will be enough. They're not.”

Militance hasn't vanished; several parents' associations have been at odds with the Board of Education, the community school board, or local block associations over their right to raise money by operating flea markets. When parents, staff, and principal are united, they can take on outside agencies without undermining the morale of the school, but if everyone doesn't love the principal, the school will suffer. A middle school on the Upper West Side, I.S. 44, at 100 West 77th Street, acquired a principal who lacked the political skills to engage her staff or win the support of all the parents, and the consequent internal disputes made both the neighborhood papers and the New York *Times*. The atmosphere was sufficiently unpleasant to send some star teachers and many students fleeing to magnet schools in another district; though the offending principal is gone, I.S. 44, by default the best full-size junior high on the Upper West Side, remains a shadow of its former self.



MOOT COURT: *A Cardozo High student presents her case.*

MAGNET SCHOOLS

THE SPECTACLE OF parents from affluent Manhattan neighborhoods busing their children into the barrio for a better education may be the most interesting (not to mention delicious) recent development on the public-school scene. School District 4 includes, basically, the area from 96th Street to 120th Street, from Fifth Avenue to the East River. In 1974, when Anthony Alvarado was finishing his first year as district superintendent, the region ranked last in reading scores among the 32 school districts in the city. Several teachers came to Alvarado with theories for improving education; federal funds were available for “magnet” projects aimed at integrating schools in minority neighborhoods; and Alvarado, with nothing to lose, gave the teachers their heads. Three magnet schools, each with two or three grades and about 90 students, were launched in District 4 in the mid-seventies. Each was given a few classrooms in a larger school, and the teachers who ran them agreed to take on directors' responsibilities with no salary increase. These schools have grown to what the district considers maximum workable size—between 200 and 300 students per elementary or junior high school—and other “alternative concept” schools have joined them.

All of the district's 21 junior high schools now fit this model, and District 4—alone in New York City—has done away with junior-high zoning. Since local parents have complete freedom of choice within their district, the schools compete with one another to attract students, and any school with insufficient enrollment will have to go out of business. Some of the schools are progressive, some are traditional; some are for gifted students, some for children who have had problems elsewhere; some schools specialize in science, performing arts, the humanities, the environment, music, or sports.

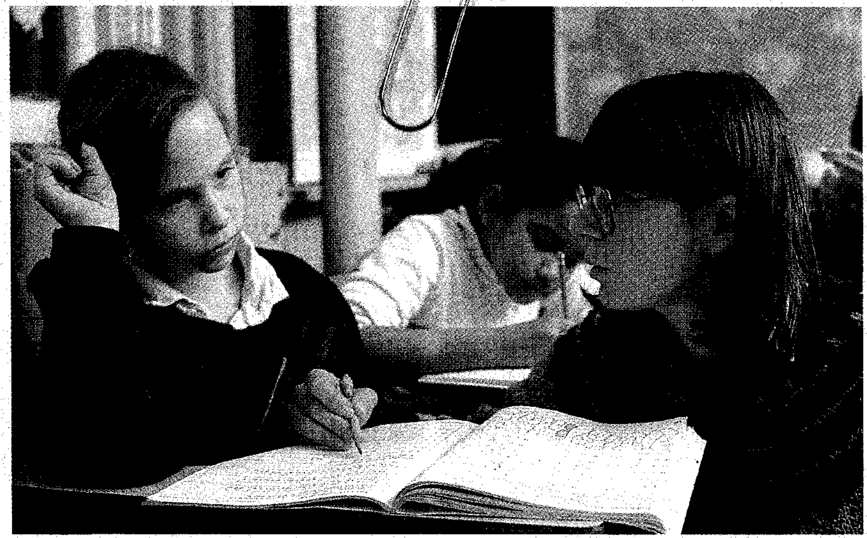
Some figures on the overall success of the district seem inconclusive: It gets many more students into the specialized high schools than it used to, and it is now nineteenth in the city in reading scores—an impressive record, since, as Alvarado's successor, Carlos Medina, points out, “this particular community was by all standards one of the most deprived in the nation.” But it has only about 11 percent more children reading at grade level than does District 12, another heavily Hispanic district, and that's just about the percentage of students who have come in from outside the district. Those students—more than 1,500 of them—are the best evidence that the schools work. Sy Fliegel, Medina's deputy, says, “The assumption underlying what we've been doing is that if you offer people quality education they will voluntarily integrate, will voluntarily travel to school, will come into East Harlem. That's no longer an assumption, it's reality. Over the last eleven years, what's developed is middle-class, working-class, white, and minority parents sending their kids into East Harlem.”

The schools I saw—two with a half-middle-class, out-of-district clientele and one serving mostly neighborhood students—were surely appealing. Manhattan East, at 215 East 99th Street, gives 210 students in the seventh and eighth grades a rigorous traditional liberal-arts program. The average reading and math scores fall between three and four-and-a-half years above grade level. Of 88 students in the 1985 graduating class, 9 got into Stuyvesant, 18 into Bronx Science, and 42 into LaGuardia High School of Music and the Arts, among other places. Manhattan East is a serious place: Students get summer assignments in several subjects; a curriculum is sent home to parents; the reading list is hearteningly filled with classics.

Magnet schools tend to concentrate. Manhattan East is very rich in writing, the arts, and math, but does not offer many science electives, and its only foreign language is Spanish. Applicants from outside the district (last year 350 students applied for 90 spots, half of which were reserved for District 4 children) must spend a day visiting the school, at which time they take an arithmetic test and are interviewed. I spent a day at Manhattan East, didn't see a bad class, and found five teachers I'd rate exceptional.

One of District 4's original magnet schools, Central Park East, at 19 East 103rd Street, has earned considerable recognition. As an elementary school, it received such a strong park-bench press that it had to reproduce itself twice in order to meet the demand without losing intimacy. Now, in addition to CPE I, CPE II, and River East, the founding director, Deborah Meier, has begun a secondary school, which is part of a countrywide network being developed by Theodore Sizer of Brown University to carry out his educational theories. Central Park East Secondary, at Madison Avenue near 106th Street, consists only of a seventh grade; it will add a grade a year as its classes move up. Meier, the only educator I heard using the old term "progressive education," feels we all learn "not just by passively listening to someone else tell about the world." In social studies this year, CPE seventh-graders will study in depth four periods in American history, reading primary-source material, such as contemporary diaries, fiction, and nonfiction.

There are clear advantages to District 4's system. Because the schools are small communities of like-minded people, they have a familial atmosphere; children who have chosen their schools tend to be motivated and well behaved. The directors are doing what they believe in, and so are the teachers, despite the U.F.T. Transfer Plan: Since the barrio is not a desirable neighborhood, those who apply there tend to be committed to some educational philosophy, and the district makes every effort to do careful matchmaking. Magnet schools ought to be the wave of the future, but they run counter to innumerable vested interests, for whom their success is rather awkward.



MAKING UNEXPECTED CONNECTIONS: *Lucy Rubin of P.S. 3 helps Loren May with her math.*

LESSONS FROM LIFE

LIKE A GOOD JAZZ MUSICIAN, LUCY Rubin has a talent for making unexpected connections seem obvious. She begins the morning with her fourth- and fifth-graders at P.S. 3, at 490 Hudson Street, by talking about what was in the morning newspapers: "You read about homeless people being taken to the shelters? Okay. How many of the homeless were in the shelters last night?"

"About 8,000," answers a boy holding a copy of the *Times*. Rubin saunters to the blackboard and writes down that number and the figure 8,000,000, which the class gives as an estimate of the city's true population. "What," she asks, "does that make as a percentage?"

Without missing a beat, Rubin has steered her class into a brief math lesson, and the children follow along happily. "Sometimes even I'm surprised by the connections," says Rubin, a good-humored woman with a slight Brooklyn accent. "But I just keep going, and it all seems to make sense."

Not that Rubin's classes are a series of flighty improvisations. A teacher for seventeen years and one of the founders of P.S. 3, she carefully structures her day with her 32 pupils so she can cover topics like social studies, English, math, and geography. There are homework assignments every night. In the past two years, 90 percent of the children in her class advanced to an eighth-grade reading level.

Nevertheless, Rubin's students seem to be having fun in school. She punctuates her classes with jokes; there are field trips; cleanup periods are accompanied by records like Chuck Jackson's "Any Day Now." One recent long-term project had the children researching and writing autobiographies and biographies of their parents of up to 75 pages in length.

"I guess as time goes on, I'm getting further and further away from traditional assignments," says Rubin. "I've even thought of trying to use the newspapers as a source for all the subjects, because the kids are interested in what's going on in the news and in the city, with all the trials and all. Now I just have to figure out a way to get them into court." —P.B.

ENRICHMENT PROGRAMS

GOOD PUBLIC SCHOOLS—WHETHER ELEMENTARY OR secondary—have links with private institutions to exploit the resources of the city. "When I came here three years ago," says Shelley Cohen, principal of P.S. 158, "I found the school solid, plodding, academic. We needed a little spark in our lives. So now we have a special project for each grade. The sixth grade attends the

THE MENTOR LAW PROGRAM PAIRS EACH OF 27 LEADING LAW FIRMS WITH A PUBLIC HIGH SCHOOL.

Young People's Concerts at Avery Fisher Hall, and teachers take some development sessions prior to each concert. Our fifth-graders are in a Guggenheim Museum program, learning through art. The fourth grade has an architect. He's built tepees and is now planning a TV newsbroadcast set with the students. The third grade works with the Metropolitan Museum—a docent comes in for six Wednesdays and tells about art forms and shows them museums are friendly."

Lincoln Center Institute has been sending artists into the schools for twenty years. "We're teaching what we call aesthetic education, to distinguish it from art appreciation," says Mark Schubart, the director. "We're addressing the vast majority of kids who haven't thought about the aesthetic dimensions of life, showing them they can make critical choices that involve everything from a piece of music to urban blight."

Teachers come to a three-week summer session at Lincoln Center. They attend a daily morning workshop with artists teaching a specialty—music, theater, dance, and visual arts; in the afternoon, they see a sequence of performances that exemplify what they've discussed in the workshop. Each teacher, with one of the artists, works out a schedule of lessons to be used in the fall, some by the teacher alone and others with the artist. During this sequence, a performance is given; it is the focus of the lessons. I watched a group of children from several schools in Park Slope become quite mesmerized by four elegantly costumed José Limón dancers performing *The Moor's Pavane.* Beforehand, the dancers told the story of Othello; afterward, the children asked questions.

Private-sector programs can provide even more substance at the high-school level. Twenty-seven leading law firms participate in the Mentor Program, which pairs each firm with a public school. The students spend a day at the firm, touring the offices and having box lunches with the lawyers, who discuss their cases in the afternoon. The firm also takes the students to state and federal courts to watch trials and talk with judges. Mentor is usually part of a law elective, which can be as short as one term or as long as a four-year special program.

Recently, some 50 students from Ruth-Ann Greyson's law-studies classes at Stuyvesant, looking natty in their college-interview outfits, trooped into the imposing offices of Cravath, Swaine & Moore. Many students take the course to see if this is the life for them; a few are already sure it is and have learned to drop names like Hughes Hubbard or Covington & Burling. Guided by Sherryl Reich, an associate, they were awed by the library, the telecommunications department, and "the quality of support staff," as one eleventh-grader put it. Then they went to the history room, which lists all the partners since the firm began. "No Orientals," a girl observed. "They need me." Reich pointed to the list, saying the whole profile has changed in recent years, and one boy said, "Yeah. They admitted people with only two names."

In the afternoon, a string of associates discussed an affirmative-action case, antitrust law in general, and the attempt by Ted Turner to take over CBS; a partner spoke engagingly of out-of-court settlements. In general, says Vivian Gluck, head of the social-studies department, Stuyvesant students go to Ivy League schools, state universities, and are "heavy on the 'little Ivies'—Wesleyan, Amherst, and Williams. Here's where your law professors will come from."

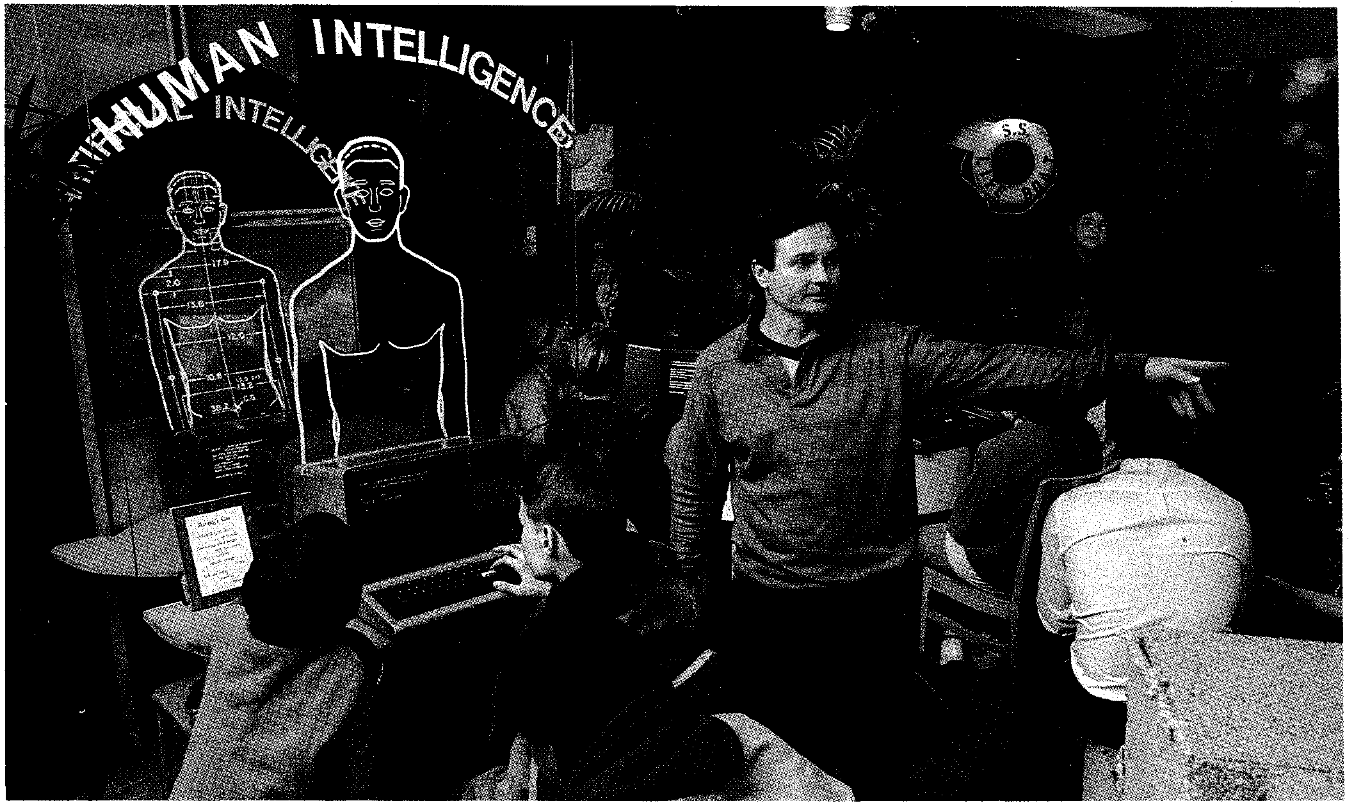
HIGH SCHOOLS

THERE'S NOT ENOUGH SPACE HERE TO EXPLORE ALL the good high-school programs around New York. I sampled the quality available by spending time at the two-year-old High School for the Humanities in Chelsea (partly because the curriculum is exciting, and partly because Manhattan has fewer good high schools than any other borough) and a day at Benjamin N. Cardozo High School in Bayside, a school of long-standing distinction.

Humanities occupies what used to be called Charles Evans Hughes High School, a building in Chelsea that was known for its discipline problems. Not one student from the junior high across the street went to Hughes, nor did anyone in School District 2. Parents in the district were agitating for a good local school; at the same time, there was interest in starting a serious liberal-arts high school to serve a broad range of students (students at Hunter College High School, which also stresses the humanities, must pass a stiff entrance exam).

First Hughes was completely phased out. Then Humanities' principal, Milton Silver, consulted with community groups on the redesign. He was permitted to choose 35 percent of his staff, and New York University spent a summer training teachers and helping to develop the curriculum under a grant from the National Endowment for the Humanities. Students are required to take four years of English, four years of social studies, three years of math and science, and four years of language

'MENS SANA IN CORPORE SANO': *A weight-training class at the High School for the Humanities.*



ANCIENT QUESTIONS, MODERN METHODS: *At the High School for the Humanities, students use computers to help answer philosophical questions.*

(one of them Latin or linguistics); a Shakespeare course is compulsory, and so are two writing courses. Humanities believes in interdisciplinary teaching: A one-year advanced-placement world-literature course applies readings in Plato, Veblen, Freud, and Lionel Trilling to works by Mann, Dostoevski, Chekhov, Melville, Joyce, and a slew of other writers.

The school has collaboratives with several colleges that allow students to take or audit courses, and a Humanities science teacher offers Psych 101 for Adelphi credit. There are programs with the Museum of Modern Art, the Metropolitan, the Whitney, and the Lincoln Center Institute; the Joyce Theatre nearby lets students into rehearsals.

At first, Humanities was open to students from all over the city, but as the school caught on, it couldn't deal with the glut of applications and hold true to its belief that students needn't be geniuses to love Plato (thus no Hunter-like admissions exam). It now fills its classes mostly with residents of District 2; still, it's heavily oversubscribed and must find an egalitarian method of selecting students. This might involve looking at attendance, interest, motivation, and courses taken. ("We don't want people who are just looking for a safe school in the neighborhood," Silver says.)

Chancellor Nathan Quinones sent his daughter to Benjamin N. Cardozo High School, which serves the middle- and upper-middle-class communities of Bayside, Little Neck, and Douglaston, in Queens; most of these students "prepped" in District 26, in Bayside, whose elementary and middle schools rack up the city's highest reading and math scores. About a third of the students, however, come from other parts of Queens. Some are minority pupils admitted to improve integration. Others apply to three eclectic "educational option" programs—the Da Vinci Science, Mathematics and Research Institute, the Performing Dance Program, and the Mentor Law and Humanities Program—and are admitted according to the 25-50-25 bell curve.

Even without a screened-admissions policy, Cardozo is a society of achievers. The dancers—who range from clod to near-professional—take two classes a day, plus Monday-afternoon and Wednesday-evening workouts, with their teacher, an ex-Rockette. Choreography and production are part of the curriculum, as is a full academic schedule. I saw students snacking in the chem lab. "Some students want to take a maximum program and not waste an hour on lunch," Bertram Linder, the principal, told me.

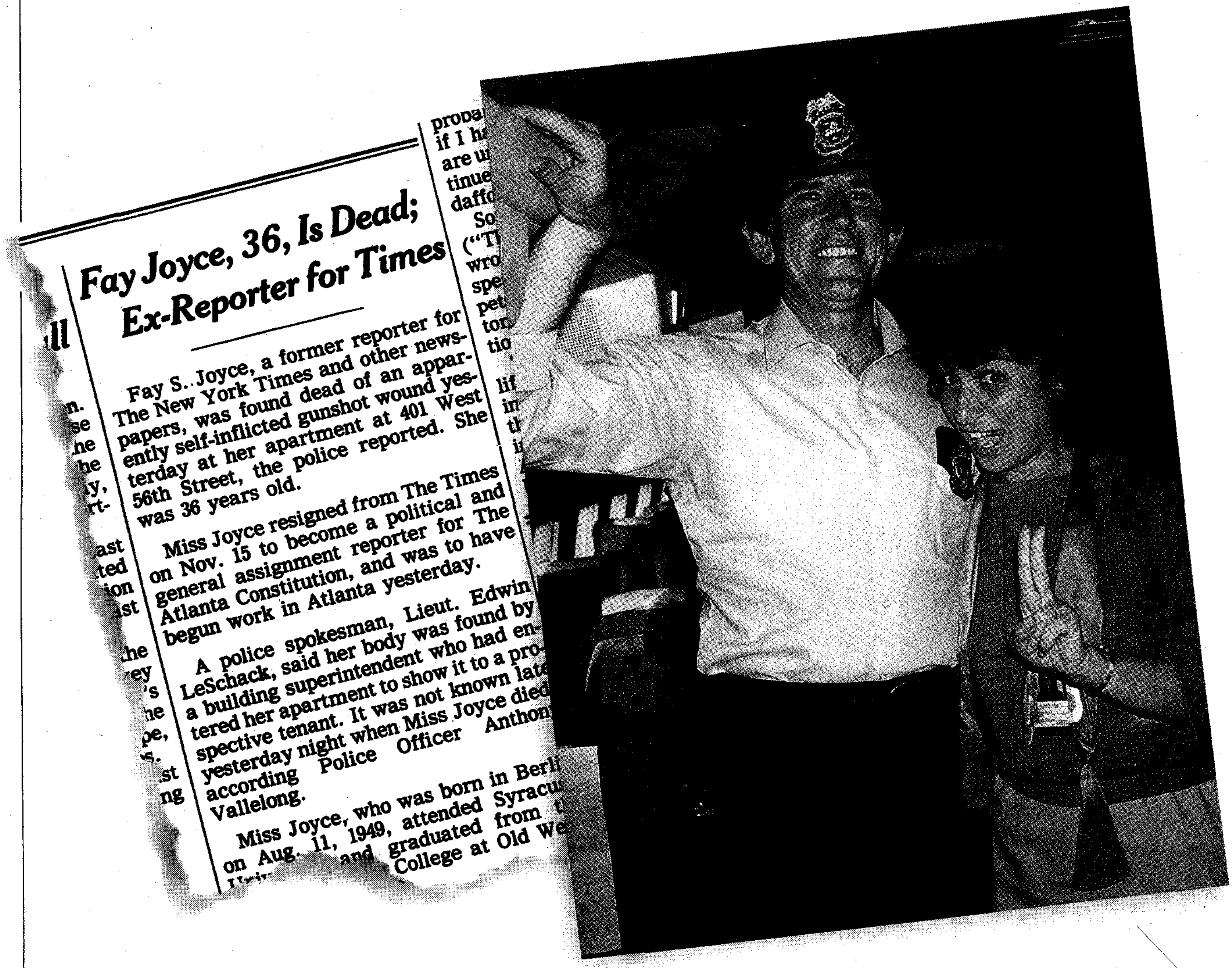
The Da Vinci program, which produces the Westinghouse finalists, is far from one-dimensional: Besides competing in science contests, the students are encouraged to enter science-essay competitions, and they turn out a magazine, *Ergo,* which is a model of clear and lively science writing. The law program, expanded for next year, will include global history and English with a legal bent, a year of criminal law, debating, business law, constitutional law, ethics, and journalism. Those who study computerized legal research are guaranteed summer jobs as legal assistants at either Skadden, Arps, Slate, Meagher, & Flom or Mudge Rose Guthrie Alexander & Ferdon.

A major activity at Cardozo is Sing, in which each class gives a show in competition with the others. Because of the diversity of the school's population, Sing serves a special purpose, Linder says. "There's always the potential for ethnic conflicts in an urban school, so we try to socialize kids as fast as possible. We want them to work with each other, not just sit in class together. It's become a mystique to get involved with Sing—if you can't dance, you do the backdrops or sell the tickets."

Ninety percent of Cardozo's graduates go to college. For economic reasons, many choose City University or State University of New York schools; moreover, since Cardozo doesn't admit by competitive exam, the overall College Board scores and Ivy League acceptances aren't equal to, say, Stuyvesant's. The college-admissions report on 1985 graduates shows plenty of SAT's in the 600s and 700s, but plenty in the 300s and 400s as well. Many of last year's graduates are going to good private colleges. This year, Cardozo seniors have already won two early-action admissions to Harvard, two to MIT, and two to Yale. ■

A LOSS OF BALANCE

FAY JOYCE'S FALL FROM GRACE • BY DAVID BLUM



Fay Joyce, 36, Is Dead; Ex-Reporter for Times

Fay S. Joyce, a former reporter for The New York Times and other newspapers, was found dead of an apparently self-inflicted gunshot wound yesterday at her apartment at 401 West 56th Street, the police reported. She was 36 years old.

Miss Joyce resigned from The Times on Nov. 15 to become a political and general assignment reporter for The Atlanta Constitution, and was to have begun work in Atlanta yesterday.

A police spokesman, Lieut. Edwin LeSchack, said her body was found by a building superintendent who had entered her apartment to show it to a prospective tenant. It was not known lat yesterday night when Miss Joyce died according Police Officer Anthon Vallelong.

Miss Joyce, who was born in Berli on Aug. 11, 1949, attended Syracu and graduated from t College at Old We

On the Hart campaign.

THE YEAR IS 1957, AND FAY Smulevitz is eight years old. Her younger sister, Pearl, has just been born. Fay is sitting and talking with her mother, Sally, a tiny German-born woman who survived the Holocaust and moved to Savannah with her husband, Joseph, and their two-year-old daughter in 1951. Fay is considered a very bright girl; her schoolteacher sends home notes saying, "Fay doesn't take the time to eat her lunch, because she's too busy helping the other children." Her father is probably in his small jewelry store, working among the many Jews who have settled in this small Georgia city over the years—a town that has been described as "a beautiful lady with a dirty face."

Fay is probably a little too young to know exactly how to answer the question, but her mother asks it anyway. "What do you want to be when you grow up?" she asks.

Without hesitation, Fay responds. "Happy," she tells her mother. "I would like to be happy."

THE YEAR IS 1985, AND FAY Smulevitz Joyce is not happy. The last name is from a failed marriage to an aspiring novelist. After working for more than two years at the New York *Times,* she has quit in despair. Now 36, she has spent much of the past year in a deep depression over many things—a painful, now-ended affair with a married man, an unattractive apartment in Hell's Kitchen, and the return from Atlanta and campaign coverage to New York and local reporting, mostly about real estate. Now she is leaving to be a reporter at the Atlanta *Constitution,* where she worked in the early days of her career; although she isn't even sure she wants to go back to the South, she has already resigned and said good-bye.

It is December 1, a Sunday afternoon, and Fay is sitting with her mother in Atlanta. She has spent the last weeks there, visiting her sister, Pearl Schaikewitz, a lawyer; finding a house and making a down payment on it; seeing old friends and talking with her once and future employer; relaxing with her mother, who has come up to Atlanta for a week; and buying a handgun.

"I want to come back with you to New York," says her mother. "I have a plane ticket."

"Oh no, Mom," Fay says. "You don't want to schlep all the way up to New York."

Fay Joyce flew back to the city by herself and called her mother that night from her apartment at 401 West 56th Street. She also called several friends and made a lunch date for the next day. Sometime after she finished making her calls, she went into the bathroom with the handgun she had bought two weeks earlier and shot herself through the right temple.

Fay Joyce is not a name known to many. As a political correspondent, she covered people like Jesse Jackson and Walter Mondale, but hardly anyone outside national politics or journalism will recognize her name or remember her byline. Still, she'd seen her name on page one of the *Times,* and for an ambitious young journalist, that can be worth more than fame or fortune.

In death, Fay Joyce did not lend herself to easy explanations. She was a New York *Times* reporter who had not ultimately succeeded there. She was a woman who devoted herself to a career—losing a marriage in the process and bearing no children. She was the child of Holocaust survivors and seemed obsessed with the issue, but she married outside her faith. She was a political reporter, expected to be impartial about the candidates, and yet she openly and passionately hated Ronald Reagan.

She was the object of compassion, of love, of pity, of confusion. She was a joyous woman who had slipped into despair and depression, to the extent that she needed a psychiatrist to prescribe drugs for her. Her best friends stood by helpless, not knowing what they could do to save her. Now they insist that there is nothing more to be said about Joyce's suicide except that she was mentally unbalanced; nothing, they say, could have saved her from her deep-seated psychological problems.

Like many of us, Fay Joyce appeared to have been a person torn all her life between conflicting desires—between one city and another, between one man and another, between one job and another. After 36 years, she still seemed unsure of which path to choose. It appeared that her suicide was not really a choice, but a desperate, irrational attempt to avoid one.

LAST SUMMER, FAY JOYCE wrote a letter on New York *Times* stationery to the first newspaper employer she'd ever had, the Savannah *Morning News.* She was applying for a job.

She addressed the letter to Wally Davis. He'd been the city editor of the *Morning News* when the paper first hired her out of college, in 1970. Now he was running the paper. Of course, Joyce had come a long way, too; she was with the *Times* and had covered the 1984 presidential campaign. Davis was impressed with the clips sent by the young woman he had worked with.

"It's not what you think it is," Fay told him of her disillusionment with the *Times.* "Nobody around here ever smiles."

Davis remembered thinking that this was strange—here she was at the *Times,* telling him she was making $53,000 a year and covering the biggest stories around, and she was writing to him for a job at his little paper.

"I told her, 'Hell, that's more than almost anybody around here makes,' " Davis said of the salary she quoted him, "including me." Davis didn't have an opening for her. For a while, he thought he might have a spot for her in the paper's Washington bureau, but the vacancy never came about.

Though Davis had no way of knowing it, Joyce was applying to him out of desperation—any route back to the South, even as a reporter for a small-town paper, would be better than staying at the *Times.* Her parents still lived in Savannah and would probably remain there the rest of their lives. The family's move from Berlin to Savannah was unusual but not totally unheard of. Thousands of European Jews settled in the South after the war, and Savannah attracted some of them. Fay grew up quiet and introverted; her sister remembers her as "the more intelligent one of us."

"Fay always did what she wanted to do," Pearl said the other day, her voice even and calm as she remembered the years that their childhoods overlapped. "Our parents are European parents, and independence can be hard to come by. At seven or eight in the morning, she'd be gone, off doing something by herself. She was always a private person."

Fay worked hard, in part because she wanted to excel and break through the boundaries of life in a provincial city. All through grade school and high school, she seemed spread thin among all the activities she took on—each reflecting different facets of her ambition. She won much acclaim for her academic achievements; she spent the summer after her sixteenth birthday in the Georgia Governor's Honors Program, a summer-study program for outstanding youths. She was a member of every scholastic honor society available to her—and also joined such school groups as the French club.

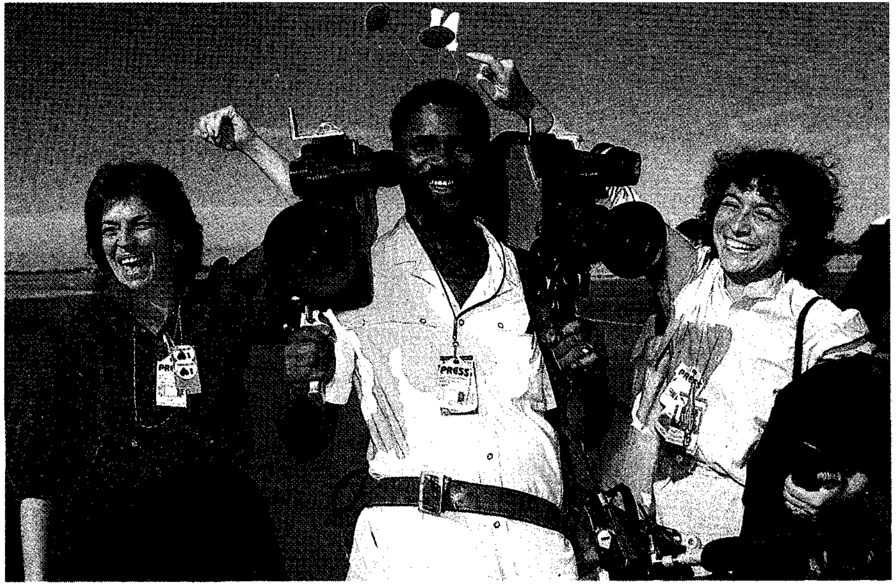
For less discernible reasons, she also entered the Miss Savannah beauty competition when she was sixteen. In the South, such contests conjure up the image of a more traditional kind of beauty. Fay seemed an unlikely contestant, and neither her sister nor her parents remember why she entered, or what talent she chose to demonstrate. Although she could be shy, she often tried out for school plays and professed a love of the theater. She swam every day, perfected her French, and worked on the school paper. Fay also became friendly with a young man named Allen Joyce—a boy

Photograph by Arthur Grace/Sygma.

"SHE WAS BEING DIFFICULT RIGHT FROM THE START," SAID A FELLOW NEW YORK *TIMES* REPORTER.

she knew from early childhood who shared her passion for writing, and whom she would eventually marry.

In college, she began to waver. After two years, she transferred from Syracuse University, a school known for its journalism program, to a new experimental curriculum at the State University of New York College at Old Westbury. The SUNY program was perfectly suited to a woman of diffuse interests; her major was simply liberal arts. An informal guide to the student body, prepared for her senior year, reports that Fay worked as a copy editor on the school paper, joined the French club, and dabbled in witchcraft.



THE JACKSON CAMPAIGN: *Both Joyce and reporter Nancy Skelton (left) later committed suicide.*

Right after college, Fay went into journalism—although, as her sister remembers it, she also thought about becoming a photographer. "The editor told her he didn't want her climbing around places taking pictures and wearing a skirt," she said, "so she became a reporter instead." Around that time, she married Allen Joyce. She moved quickly from the small-town papers of Savannah and DeKalb County to the Atlanta *Constitution* in 1974—where she got her first taste of national political reporting as a correspondent on the presidential campaign of an obscure peanut farmer and former governor of Georgia.

Joyce's high point on that beat came on the night of the 1976 Florida primary—when Jimmy Carter scored an important victory and the earnest reporter went to interview the candidate's mother, Miss Lillian, at her home. Joyce collected some colorful quotations from the woman and published them with the qualifier that Miss Lillian was waving a drink in the air as she talked. The story created quite a ruckus, particularly when Miss Lillian claimed that the brown stuff in her tumbler that night was nothing more than iced tea.

"Fay had covered the Georgia legislature long enough," recalled Howell Raines, now deputy Washington-bureau chief of the New York *Times*, at a recent memorial service, "to be able to spot bourbon in a glass."

The Miss Lillian story was the beginning of Joyce's rise. She found herself in the right place at the right time—covering politics where America's biggest political story was unfolding. She had a special eye for detail and a knack for getting more than anyone else. Competing against the national press on the Carter campaign, she and her stories got noticed.

Editors around the country began reading Joyce's political coverage with respect and growing interest. Raines—then the political editor of the St. Petersburg *Times*—recruited her for his paper almost as soon as the campaign was over.

"We tried to switch her to our Washington bureau, even talked about making her a columnist," says her city editor in Atlanta, Eddie Sears, now executive editor of the Palm Beach *Post* and the *Evening Times*. "But she'd already decided to leave. One reason she wanted to go to St. Pete was that covering the campaign was rough on her marriage."

Joyce moved to St. Petersburg with her husband in late 1976 and stayed there until 1983—a year after their divorce. Allen Joyce had been working on a novel and other writing projects. Friends watched their relationship deteriorate and saw the first signs of depression in Fay when the marriage came to an end.

"After she was divorced, she was a little depressed—not wanting to go out, that sort of thing," said Pearl. "But it didn't last that long."

Still, her years in St. Petersburg appear to have done more for her career than for her psyche. As her marital problems grew, so did her eagerness to move ahead in journalism. She was in a perfect place to do so. The South perennially produces some of America's best political reporters.

Joyce felt she was destined to be a national correspondent. In 1981, she was accepted as a Nieman Fellow at Harvard—the top academic program of its kind for reporters. For a year, her first outside the South since college, she studied, had fun, and made contacts in the world of national journalism. "She was an outstanding writer who brought a special perspective to her reporting and her writing," said David Jones, the *Times*'s national editor. Soon after the Nieman ended, Joyce—to no one's surprise—joined the New York *Times*.

IN MARCH 1983, DURING HER first week at the newspaper—a period when young reporters are usually eager to please—Fay Joyce couldn't make up her mind about what would seem to be the simplest of decisions: her byline. At first, she wanted to be known simply as Fay Joyce. Then she asked for a change to Fay Smulevitz. Then she suggested Fay Smulevitz Joyce. Finally, after much discussion and arguing between Joyce and her editors, it was settled: She was to be known, in print, as Fay S. Joyce.

"Usually, new reporters around here spend their first six months doing everything they're told, never asking questions," says a reporter on the metropolitan staff who observed her byline indecision with amazement. "She was being difficult right from the start."

The byline dispute wasn't her only conflict with *Times* editors in those first weeks of work. Joyce had been hired by the paper to be a reporter in the Atlanta bureau—only the fourth person to be brought directly onto the paper's national staff in fourteen years, and the first woman ever. But living comfortably in a hotel room that was being paid for by

Photographs by Bruce Talamon.

the *Times,* and feeling the excitement of the first weeks of life in New York, Joyce decided that she wanted to stay in town—giving up her plum assignment in Atlanta to remain on the local reporting staff.

"She decided she had more opportunities to meet nice Jewish men in New York," a friend says. "Things were a little unreal, living in this great apartment and being in this new, big city." But the *Times,* after much back-and-forth about it, persuaded her to go to Atlanta as planned.

Her first moments in Atlanta produced their own thrills. At a reception that followed her arrival, her parents, who had come up to Atlanta, beamed with pride as A. M. Rosenthal, the paper's executive editor, welcomed her to the bureau. In those days, colleagues remember Joyce as being happy and excited.

The *Times* promptly sent her off on the campaign trail. She covered the early candidacies of George McGovern, Jesse Jackson, and Gary Hart—and several of her stories captured the spirit and direction of those campaigns with unusual acuity. One dispatch from the Jackson trail reflected Joyce's strong sense of regional voice; it was among the first to describe the evangelical "I Am Somebody!" chants that Jackson evoked almost everywhere he went.

Like her southern compatriots, Joyce placed a particular emphasis in her writing on the cadences of language, a rarity in political coverage, where reporters struggle merely to keep up with the candidate. (By an odd, unsettling coincidence, a reporter Joyce knew from the Jackson campaign—Nancy Skelton from the Los Angeles *Times*—committed suicide on December 22, three weeks after Joyce had, also with a gun. Skelton was 46 and had three daughters and a grandson. But though the two reporters knew each other as colleagues on the campaign, there appears to be no connection between their suicides.)

Reporters on the campaign trail remember Joyce as the one who first heard and reported George Bush's crack, after his debate with Geraldine Ferraro, that he had "tried to kick a little ass." She was the pool reporter assigned to Bush, which meant that she was the only print journalist who heard the remark firsthand. She put the quotation in her pool report, and it quickly got picked up by almost every paper in the country—but not by Joyce's own paper, because the *Times* would print only the essence, not the exact wording, of what Bush had said.

As the campaign wore on, Joyce again found herself torn between two conflicting desires—to do well for the *Times* as a political reporter and to make herself happy in love. For besides the excitement of covering a presidential campaign for the New York *Times,* she had just met a man and fallen in love with him.

HE WAS A CRAGGY, ATtractive man with a great deal of charm, a national political correspondent for a major newspaper. He was married and had a child back home. He planned to return to his wife when the campaign was over, but he and others suspected that Joyce thought otherwise—that the two of them might live together in Washington after the election.

Several incidents over the course of the campaign and her affair with the reporter severely damaged Joyce's reputation at the *Times.* The worst episode, according to Joyce's friends, was a period of several days when she disappeared from the campaign and missed events she was supposed to cover—without a word to anyone.

It became evident to many of her fellow reporters that the reason for her uneven work was her affair—and her belief that personal relationships were sometimes more important than professional demands.

After the campaign ended, Joyce was supposed to return to national-affairs work in the Atlanta bureau; but because her involvement was still going on, she badgered her editors for a transfer to Washington—one they told her she wasn't ready for. She fought so hard with them, and her behavior was so erratic, that they eventually decided to take her off the national staff and bring her back to New York to work on the metropolitan desk.

Around this time, the affair with the reporter ended. The breakup and the return to New York were followed by the worst period of depression in Joyce's life—worse than the one that followed her divorce.

"My sister was a perfectionist," said Pearl when asked whether the ending of the affair might have been a factor in Fay's depression. "I don't think that it was over any one thing. I suppose if she thought any one point in her life wasn't going right, it could have been that. I think it was more than that." So do most of her friends and colleagues, who believe the affair was merely symptomatic of the strain Joyce was under in balancing her personal and professional life.

GETTING NOTICED: *Joyce's early* Times *dispatches had a strong regional voice.*

"She came here on a visit," said Milo Geyelin, a friend and former colleague at the St. Petersburg *Times.* "She seemed panicky, wild, almost restless. I learned later that she was on pills. She was complaining about the New York *Times*—how she had no personal life, how management expected reporters to be available anytime, in lieu of making a personal life. She was not going to places she was assigned to go."

"Fay felt the *Times* had punished her because she wanted to move to Washington," said Johnnie Roberts, a *Wall Street Journal* reporter who had worked with Joyce at the St. Petersburg *Times.* "You could tell that she was very traumatized about moving back. She hated living in New York." And yet friends concede she brought the demotion on herself with her strange behavior, exemplified by pushing for the Washington transfer and not accepting the *Times*'s decision.

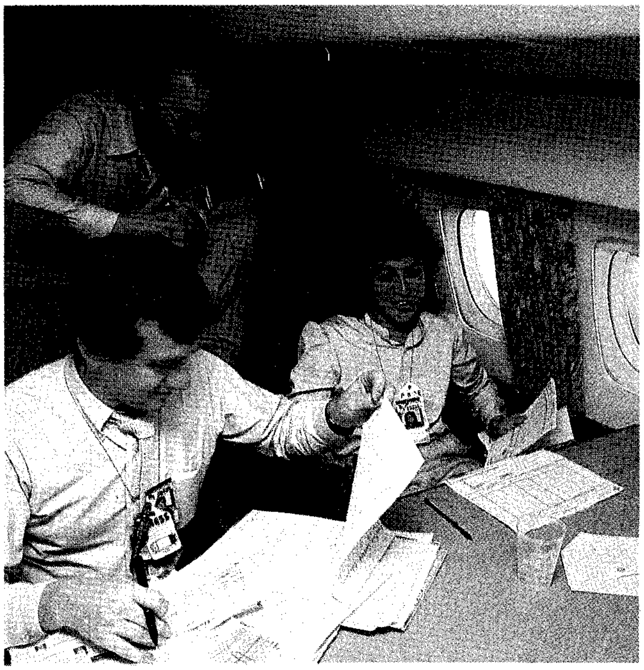
Said David Jones at Joyce's memorial service in New York, perhaps alluding to the Washington episodes, "We had our

“SHE WAS PSYCHOLOGICALLY UNPREPARED TO BE ANYTHING BUT SUCCESSFUL,” SAID A FRIEND.

share of differences—mostly over the fact that she didn’t care much for authority, including mine, which is one of the things I loved about her.”

And yet the *Times* proved sympathetic to that attitude—or, at least, the underlying psychological causes. While newspapers have fired employees for far less egregious acts, the *Times* appears to have given Joyce every opportunity to redeem herself. According to her colleagues, the paper acted less like an institution than like a concerned friend. It kept her on the campaign until the end, offered her counseling, gave her several weeks off last year to rest with her family in Georgia and to regain the equilibrium she lost in the aftermath of the first real failure in her career as a journalist.

Times editors have declined repeated requests for interviews about any aspect of Fay Joyce’s life or career. “The *Times* gets bashed a lot in the press,” said one editor who worked closely with Joyce from the beginning of her stay there—despite the fact that no one has offered anything but praise for the paper’s handling of Joyce’s problems. Her friends, many of them journalists with a natural cynicism toward institutions, go out of their way to avoid blaming *Times* editors for her depression.



FLYING HIGH: *The campaign trail was Joyce’s last hurrah.*

“She had been very successful,” said a close friend at the paper, “and was psychologically unprepared to be anything but successful. At work she was given a great deal of attention, care, and time off at a time when she was unable to function.”

But everyone agrees that the *Times* did take something important away from her—the prestigious spot on the national staff that she had when she arrived.

LAST SPRING, SIX MONTHS before she put a gun to her head, Fay Joyce phoned a friend and said she was planning to jump out the window of her apartment.

She had been back in New York since the beginning of the year, when she had had what her friends describe as a nervous breakdown. She was wired, edgy, confused; it was evident to everyone that she was under heavy strain. She continued to see friends, but spent much of her time wishing she were back in Atlanta. She wrote articles only occasionally, including the “Northeast Journal” column, a news roundup buried in the second half of the Sunday news section, and later she moved from metro to the real-estate desk, considered a Siberia of sorts for failed metro-desk reporters.

Some friends have said the move to real estate was made on the advice of her psychiatrist, who felt that Joyce should not be working on breaking news stories that required her constant presence in the office. But that wasn’t necessarily Joyce’s own view of the move—based on what she told others.

“She told me that someone had gone on vacation and she was substituting for a little while,” said Johnnie Roberts. “She never let on that the psychiatrist had anything to do with it.”

Regardless of the reason, the fact that Joyce had contemplated suicide—even threatened it—was not a surprise to those who saw or worked alongside her during the first several months of 1985.

“In the spring, Allen called and told me that he was really concerned,” remembers Milo Geyelin. “There were indications that she was suicidal. I had a very hard time reaching her. There would be no answer at her apartment for days. One night I called and the line was busy for hours. I learned later that she was being talked out of jumping from the window of her apartment.

“I called her parents in Savannah. She called me the next day, and she sounded sort of calm. She was attributing her depression to how she had sabotaged her career. She was putting herself down.

“She knew that either she was going to have to be miserable for three years in New York or leave the *Times*. She was trapped. She felt there was no way she could go to another paper without explaining what her problems had been.”

ONE NIGHT LAST October—more than half a year after the end of her affair, her return to New York, and her nervous breakdown—Joyce had a long dinner at the Ritz-Carlton Hotel in Atlanta with her old friend Eddie Sears. He was now managing editor of the Atlanta *Constitution*, and Joyce was looking for a job. Sears learned that a lot was wrong in Joyce’s life. She complained about life in New York, life at the *Times*, but he knew that she’d gone through a strain, and that she wanted to come back to Atlanta for other reasons.

“Fay always had a terrible time balancing her personal life and her professional life,” Sears said. “I’m not sure which took precedence. I think she wrestled all the time with those two priorities. She thought she’d have more opportunity in Atlanta; there was a strong likelihood of a national political convention in Atlanta in 1988, and since she was covering backwater stuff at the *Times*, it was a chance for her to do more important stuff.”

He couldn’t give her a job—he was leaving to become executive editor of the Palm Beach *Post*. But he recommended that his successors hire her; later, they did—as political reporter, just what she had been doing for the *Constitution* when she resigned almost a decade earlier.

By the time she got the job at the *Constitution*, Joyce had combed the South for opportunities—or, more precisely, ways to leave the *Times*. She told friends she had applied for jobs at the Miami *Herald*, the Dallas *Times Herald*, even an Atlanta-based magazine called *Georgia Trend*.

Photograph by Bruce Talamon.

She had also told friends of a possible writing job at the Ford Foundation. She insisted to others that her clips would make her a worthwhile candidate, but conceded that her history of problems at the *Times* might hurt her reputation.

"She thought if she could get a job, the right job, that would straighten things out," said a close friend and fellow *Times* reporter. "She knew her career at the *Times* would have to take a dramatic change. She did not believe she was going to find that change at the *Times*."

And so, when the offer from the *Constitution* came through, Joyce took it without hesitation. Suddenly, her friends thought they noticed a marked improvement in her spirits; they attributed this to her desire to be close to her parents, her sister, and even her ex-husband, who worked in Atlanta as a paralegal.

The only moment that marred the *Times* farewell for Joyce was a last-minute, well-intentioned good-bye from Abe Rosenthal.

Joyce was working at her desk in the real-estate section when Rosenthal came along to wish her well—and in doing so, he made a reference to the fact that her move to Atlanta was for the best. According to the account Joyce gave friends later, Rosenthal alluded to her violation of the trust the *Times* had placed in her, and made a specific reference to her having been unreachable for "weeks" at a time. Joyce took offense at his choice of words; she knew, and thought Rosenthal knew, that she had been out of reach only for days. She told the story to friends and felt bitter toward the editor about it.

Her reaction was excessive, but in general Joyce appeared to be in good spirits.

"She seemed happier than she had been in a long time," said one friend. "We all thought the move would be for the best."

But her sister, remembering that happiness a few days after Fay's death, observed, "My sister was such a fine actress. She didn't want to hurt us. If she was thinking of doing away with herself, she hid it from us very well."

BEGINNINGS: *At the St. Petersburg* Times *in 1981.*

THE RABBI STOOD nervously at the altar of St. Paul's Chapel at Columbia University on December 12, at the beginning of the memorial service for Fay Joyce. Several dozen people sat quietly in the pews—among them Tom Wicker; Arthur Gelb, the paper's deputy managing editor; and many other editors, reporters, and friends—and listened to these words from the notecards the rabbi held in her hands, copied from the Old Testament: "So teach us to number our days, that we may apply our hearts unto wisdom."

Fay Joyce practiced her religion—she was very much a Jew. Her most passionate feelings sometimes stemmed from those beliefs, and from the Holocaust experiences of her parents.

Many of the friends and colleagues sitting in the chapel that morning had heard her expound on those passions, and had seen how much they affected her.

Some remembered how she often spoke of hating Ronald Reagan. She openly and bitterly attacked his visit to the German cemetery at Bitburg last year and told people that there was no way he could ever redeem himself in her eyes and earn her forgiveness for commemorating the burial site of Nazi soldiers. She seemed not to care that such an attitude could permanently compromise her position as a political reporter, which requires fairness.

Others recalled that Joyce had never read William Styron's novel *Sophie's Choice*. She said it was because Styron wasn't a Jew—and what right did someone who wasn't a Jew have to produce a book about the Holocaust?

When the book came out, she argued about it passionately with her friends in St. Petersburg, never wavering from her position.

Everyone had heard her tell of her deep love for her parents. She cared about the pain they suffered during the war; she tried as hard as she could to please them with her accomplishments. Her mother remembered that when she would scold Fay as a child, her daughter would never argue back—she would only say, "I'm so sorry, Mom." She mailed her parents the articles she wrote, hundreds of them, from each paper she worked for.

But some of Joyce's friends could not help but think that her parents did not really come to grips with her feelings—or her depression.

"They never understood Fay's unhappiness," said a friend who went to Savannah for Joyce's funeral and spoke to the parents afterward. "They didn't think what she was going through could ever be as difficult, as painful as what they had been through in their lives."

Joseph and Sally Smulevitz do not seem comfortable admitting that Fay took her own life and do not seem willing to understand the reasons for it. "She loved living in the South," her mother said. "She wanted to go to New York, but when she was living there, in New York, she hated it. In the beginning, she was a national correspondent. Later, she wasn't a national correspondent anymore, and she was very much suffering about it. She hated her apartment, and she was paying so much rent for it. Maybe she said later on she would move."

Walter Mondale called Joyce's parents the other day. So did Jesse Jackson. The Smulevitzes were touched by that.

IT WAS THE MIDDLE of the day on December 2 when the body of Fay Joyce was found. According to the *Times*, the superintendent of her apartment house, a dingy structure off Tenth Avenue, opened the door to show her place to a prospective tenant; after all, this was the day Joyce was supposed to move out, and there was no reason to think she'd still be at home. He found her in the bathroom, with no suicide note. ■

Photograph: ©St. Petersburg *Times* and *Evening Independent.*

FAST COMPANY

WHEEL TALES OF MANHATTAN'S BIKE MESSENGERS

BY DINITIA SMITH

COMMUTER: *Curtis McCants (above) ferries to work (right).*

HE SITS ALONE on the Staten Island Ferry. Immaculately dressed in a white shirt, red tie, and raincoat with epaulets, he might be a banker or a lawyer gazing up from his *Business Week* to glance at the approaching skyline. It is unseasonably warm, and the air hangs thick over the downtown towers. The traffic will be bad. There will be many pedestrians. Only the man in the raincoat and his comrades will really move today.

The ferry reaches the Manhattan shore. The man disappears into the Bowling Green subway station, gets out at 59th Street, enters a decrepit-looking townhouse nearby, and heads straight for the bathroom. Five minutes later he emerges, transformed.

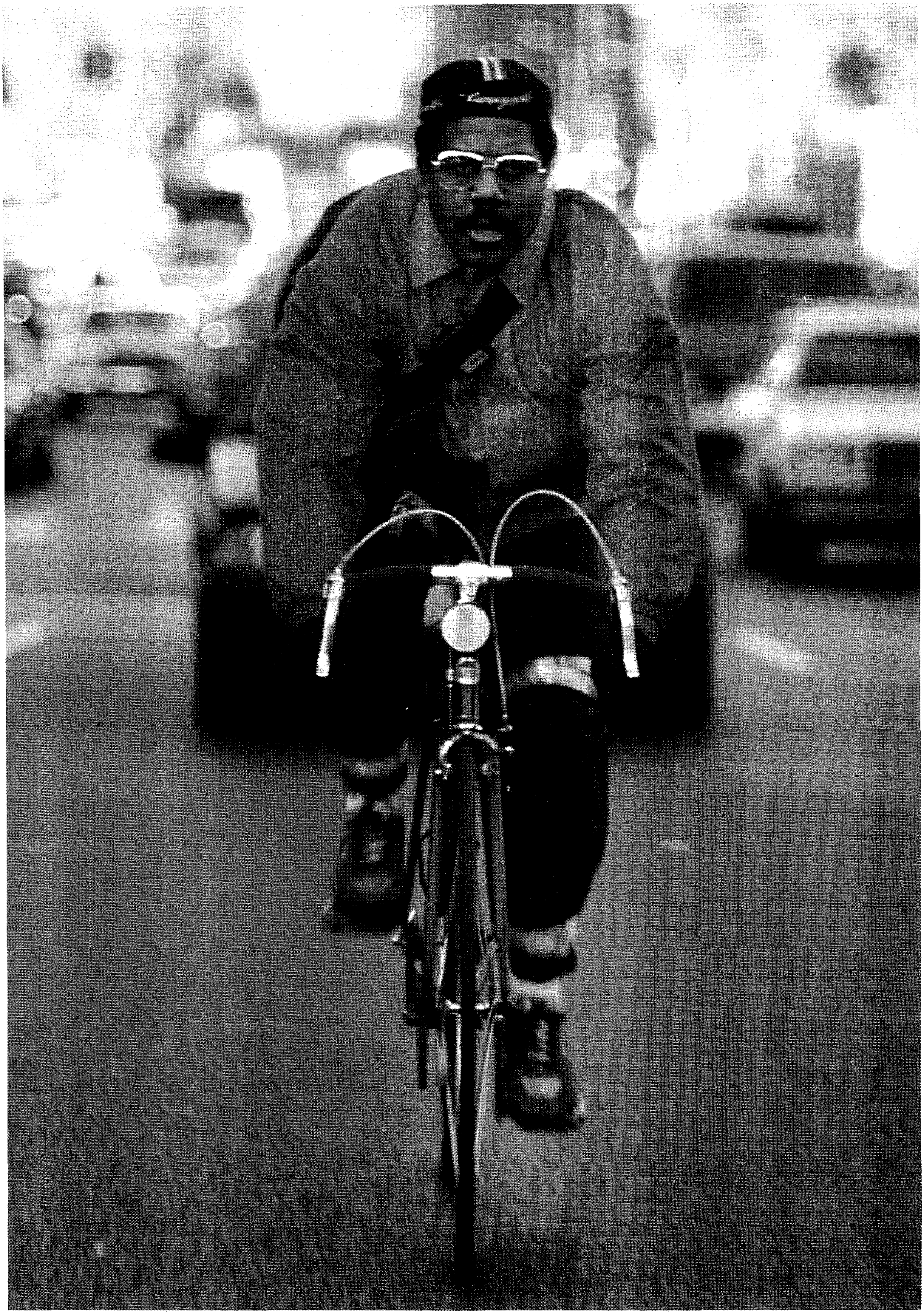
Dressed now in black Lycra tights, black hooded sweatshirt, and blue Campagnolo bicycle hat, he jots down a few notes on his manifest, picks up his Panasonic track bike with one hand, rushes down the steps of the building . . . and, faster than a speeding bullet, skitters into the snarled traffic and heads down East 55th Street, going the wrong way.

Curtis McCants, the star of the Careful Courier Service, may be the fastest bicycle messenger alive, and he makes so much money ($30,000 to $40,000 a year) that he has incorporated himself. He is king among perhaps as many as 4,000 riders who, in the eyes of irate pedestrians, are barreling lawlessly through the city streets. But perhaps the rest of New York is just jealous: In a city whose transportation system has largely broken down, these folks get around *fast*.

"Everybody in New York City has to deliver," says Martin Sterbal, who works alongside McCants. "Only electronic transfer can deliver information faster in this city than bicycle messengers."

Bicycle messengers can be seen around the city at all hours, in all kinds of weather: phantom presences sideswiping pedestrians as they hurl themselves, whistles blasting, against traffic on one-way streets; blurred images ignoring red lights and signals, exchanging obscenities with cabbies and bus drivers; demons holding on to the wheel flaps of city buses or gripping the windows of garment-center trucks to get a free ride uphill. You can see them in the middle of the worst snowstorms, hunched against the whirling white, pushing along the avenues where the subway lines run, because the heat from the subway melts the snow a little and gives the riders some traction. ("Bad weather sets the stage for the heroic aspects of messengering," wrote Jack Kugelmass, an anthropologist, in *Natural History* magazine.)

Always, their trademark canvas sacks are slung over their backs. Most of these rather elegant sacks, with their Velcro fasteners, are made by one man, 76-year-old Frank Martini, of Globe Canvas on



PHOTOGRAPHED BY AL SATTERWHITE

FOLK HEROES: *The bicycle messenger who speeds through Manhattan might be regarded as the ultimate urban man—tough, resourceful, riding against the odds the city stacks against everybody.*

Broome Street. The craft will die with him, he says.

Bike messengers are the object of scorn, ridicule, and legislative action (New York's bicycle law, passed in 1984, demands that all commercial bicyclists wear little identifying license plates and carry I.D.'s). They have been the subject of anthropological studies, documentary films, and at least two movies, *Rush It* and *Quicksilver*. The latter, which teams Kevin Bacon and Dan Melnick, the star and the producer of the teen hit *Footloose,* is the saga of a stockbroker who loses his fortune on a daring options maneuver and becomes a bike messenger. The movie, due out in February, will feature bike dancing, something messengers rarely do, although those with brakeless bikes stop by whipping their front wheels into the air, which may look like dancing to some. Messengers have even produced their own Olympic bike-racing champion, New Yorker Nelson Vails, who won the silver medal in 1984 in the sprint competition.

Despised as bicycle messengers may be (by all but their employers), and dangerous as they are, they are fast becoming folk heroes—the pony-express riders of the eighties. The bicycle messenger might even be regarded by some as the ultimate urban man—tough, resourceful, self-contained, riding against the odds the city stacks against everybody.

The occupation, which has existed in organized form for only fifteen years, has suddenly become the hip "straight" job for aspiring artists and intellectuals, what cab driving used to be. "It's rather an Aristotelian job," says Sterbal. "You're like the Unmoved Mover—Aristotle's God, himself unmoved, but causing everything else in his path to move." Many bicycle messengers, however, are minority kids (only 3 to 4 percent are women) who've found a calling that pays a lot more than working at McDonald's or being a bank teller. Bicycle messengers are independent contractors. Most get no health insurance and no vacation pay, but they can often fix their own hours. A top messenger can earn $500 a week.

The first all-bicycle messenger service, Can Carriers, opened in 1970, hauling film cans back and forth between production companies and labs. "It was the creative community [advertising, photography] where the bike messengers first became popular," says Concord Courier's Nancy Archer, vice-president of the Association of Messenger Services and the unofficial historian of the trade. "They don't look for people wearing ties. They are more interested in speed. They differ from the financial and legal communities, who tend to use 'walkmen.' " There are between 300 and 400 messenger services in the city today, and about 35 rely primarily on bikers.

Like generations of street kids, bicycle messengers have carved out their own culture in the city. They have their own special road names, their own language, their own "uniforms". Blue Campagnolo bike hats, Darth Vader–like ski masks, and hockey helmets with face guards are big this year. Black fingerless bike gloves and black Lycra tights, which massage the legs, are also *de rigueur.* And, of course, messengers have their own code of the streets. "If you're going the wrong way on a one-way street, and there's a pedestrian crossing, you don't pass in front of him," says Martin Lasowitz, who rides for We Are the Best Messenger Service. But, he adds, deadpan, "if you're going the *right* way, you have no qualms."

IN MANY WAYS, CURTIS MCCANTS isn't a typical messenger. He is, at 33, an old man by biker standards and stays competitive by following a strict health-food diet. Recently, perhaps as a concession to age, he stopped riding in to work from his home on Staten Island, and takes the subway and ferry instead. The public may think of bikers as wild, irresponsible kids, but McCants is a devoted family man with three children—aged sixteen, eleven, and

SPEED THRILLS: *"Li'l Joe" Valentin remembers going "from 39th and Second to 93rd and Lex in fourteen minutes—I'm flyin', man!"*

nine—and a wife, who fears for her husband's safety when he's on the streets. “Every day, I worry about Curtis getting hurt, the telephone ringing and someone calling to say Curtis got hit by a taxi and he's in the hospital,” says Phyllis McCants. Deeply religious, Curtis grew up poor—his family used to burn old tires for fuel in winter—but he graduated from high school on the honor roll. He wanted to be a computer programmer but discovered he could make more money as a bicycle messenger.

“It's a business,” he says, adding that there are three keys to his success: “intellect, consistency, and physical stamina.” He lines up his runs in order. That way, if he has three deliveries on 43rd Street, he doesn't waste time going back and forth. He establishes friendships with his customers. He has an excellent relationship with a man he knows only as Alan, who works in the mail room at United Jewish Appeal. Alan lets him know when there are a large number of press releases to be given out at a certain time of day. Then McCants tries to station himself nearby at the right time, so that he is called upon by his dispatcher.

HELPING HAND: *Some biker tricks are unsafe at any speed.*

McCants eats almost nothing during the day. He has no breakfast, stopping only to drink a solution of maple syrup, water, lemon juice, and cayenne pepper—he got the recipe from a book called *The Master Cleanser.* He drinks it from a glass jar, because a thermos takes too long to uncap. In the evening, he eats for the first time.

I decided to try following McCants one day. But how to do it? Should I take out my old English bike with the rusted gears, put on my pink high-tops, and chase after him? I thought about him zipping through red lights against the oncoming traffic. I thought about my two kids, for whom I'm partly responsible. And I thought about getting killed. I decided to take a cab instead. Knowing I couldn't keep up with him for every delivery, I arranged to meet him at his first stop in half an hour.

It was 8:50 A.M., starting time at Careful, on a gray, sultry morning. The walls of the messenger service's office at 157 East 55th Street are stained with grease; a dirty blue industrial carpet covers the floor. Already, the air was rank with cigarette smoke and the ashtrays were filled with old butts. Tacked up around the room were Hagstrom maps of the city. A printer disgorged orders from Careful's main office on 33rd Street. Rock music from WBLS sputtered from a radio.

Behind a desk sat Jerome White, the dispatcher. On the couch and chairs various messengers—called footmen or walkmen—were reclining as if in a daze. But McCants and another biker were poised for action.

“Curtis does one sixth of my work,” said White. “Curtis is a *self*-dispatcher.”

After one last sip of Ginseng Up, McCants took off. I followed him to the street, bent over my notebook to jot down the time, then looked up. He had vanished. I hailed a cab and gave the driver the address on McCants's manifest. The envelope was to be delivered to a doctor at New York Hospital, at 525 East 69th Street. “No such address,” said the cabbie. “Try New York Hospital at 525 East 68th Street.”

A wrong address! This was really going to screw McCants up. Everything he does depends on split-second timing.

I reached New York Hospital and consulted a security guard, who said the doctor worked in the C. V. Starr Pavilion, at 520 East 70th Street. I wound my way through the corridors of the hospital, waiting for McCants in Starr. At 9:34, he hadn't showed. He probably got lost. I went outside and glanced up the smoggy avenue. There, I caught a brief glimpse of a blue cap, and then McCants, poised to take off on his bike.

“Curtis!” I yelled over the roar of traffic.

He turned, saw me, waved, and took off on York, into the oncoming traffic. He had beaten me to it, making his delivery seconds before I arrived.

CENTRAL TO THE MESSENger's consciousness at all times is speed. How fast can he get from here to there? How many runs can be made? All messengers like to tell tales of feats of incredible speed and daring. They remember runs from years ago, the exact addresses, the time they took.

After work, at the Chick Chack office, an apartment in the basement of a five-floor brownstone on West 15th Street, messengers gather to smoke cigarettes, sip beer, fill out their logs for the day, and trade war stories. “Li'l Joe” Valentin, a daredevil on wheels and one of Chick Chack's fastest bikers, remembers going “from 39th and Second to 93rd and Lex in fourteen minutes—I'm *flyin',* man!”

One way of gaining speed is to hold onto trucks and buses. “The old city buses are better for holding onto than the new ones,” says Valentin. “You can see the lights better, when he's gonna stop. The left-hand side of the bus is safer, because the right side is the door. The garment-center truck drivers, they give you a break.”

“Speed becomes its own object,” says Seth Amgott, a former Williams College student and an aspiring writer. “I love the feeling of sheer velocity. I love Third Avenue, the Park Avenue viaduct.”

“Go for the gold, the glory, and gusto!” shouts Omar White, sixteen, who says he lives by himself in Brooklyn and attends South Shore High School when he is not messengering.

Says John “Road” Holland, who has curly red hair and the look of a street urchin, “Sometimes you just go nuts. You don't realize it's just a *package!*”

Many messengers use “fix bikes,” which have only one gear and don't coast, the same setup used by bike racers in track events. The messengers' legs are always working, round and round and round—pure, continuous motion. Many messengers put together their own “fixes,” removing gears and brakes. Gears are a nuisance, and, says McCants, “by the time you've shifted gears, you're there anyway.”

Gears and brakes add weight to a

THE DESPISED: *"Check it out!" cries John "Road" Holland. "Cab-drivers try to run us over. Some receptionists sign and throw it in your face. If it weren't for us, the economy of the city would go kaput!"*

WHITE: *"Go for the gold, the glory, the gusto!"*

HOLLAND: *"Sometimes you just go nuts."*

bike—they're just more things to maintain. Gear cables are inclined to pop, for instance, and brakes get jammed during snowstorms—problems for the messenger on the go.

There are other reasons that bicycle messengers sometimes don't have brakes. "On a track bike you lose your concentration if you have a brake," says Zia "Z" Tarzi of Cycle Service Messengers. Tarzi, who is half French and half Afghan, is sitting with his friend Chamberlain "Chain" Robinson, also of Cycle, in the Moondance Diner on Sixth Avenue near Grand Street. Zia has ambitions to open a boutique someday, and Chain describes himself as an "unknown artist." They both wear the Cycle uniform, a dashing yellow sweatshirt with the black Cycle logo and black Lycra tights.

"It's a standard of excellence if you can go out there on a fix with no brake," Robinson says. "It's like the black belt of bicycle riding."

"If you see a brake on a fix bike, you know the bicycle messenger's a chicken," adds Tarzi.

Messengers also often ride without helmets. McCants says helmets are too hot to wear all the time. He sometimes wears a hockey helmet, because "a regular bike helmet is designed for crashes at only three to four miles an hour."

Until recently, Amgott didn't wear a helmet, either. The absence of a helmet served as a constant reminder to him that he "could die."

Holland *still* won't wear a helmet. "I'm the type of guy, I figure, I wear a helmet, I'll break my leg," he says.

But, of course, accidents do happen. Noses are broken, bikers' sacks are caught in bus doors and the messengers are dragged along the street, cabbies come after them with tire irons and demolish their bikes, or so the messengers claim. "It's dangerous out there," says McCants, who is in the middle of a lawsuit with a cabbie who, he says, cut him off and caused him serious knee and back injuries.

The accidents are badges of honor, like war injuries. Omar White has one shaggy-dog story. "I was coming off CPW. I got hit by a Liberty Lines bus at 59th and Fifth. I kept goin'," he claims. "I had a package to deliver. Then I got hit by a cab. I don't believe this s---! I had little words for the cabbie. But I kept goin'. I got to 47th Street and got hit by another bus—there was this little old lady who had a cane. I didn't wanna hit her because it would've been on my conscience. I got cut off by the bus. I was in the hospital. Ask my doctor!"

"Check it out!" cries Holland. "Cab-drivers try to run us over. They yell and curse at us. Some receptionists, they sign and throw it in your face! You can't use the phone. You can't use the bathroom. If it weren't for us, the economy of the city would go kaput!"

Truck drivers, the messengers say, are especially nasty, even flicking cigarette ashes onto the cyclists' laps.

"Yesterday," says White, "this truck driver in an eighteen-wheeler, wearing a big cowboy hat, he looks down at me. 'Say, boy, when your ma told you to go play in traffic, did you take her *seriously?*' "

Most messengers see themselves as outsiders, inhabiting a world with its own rules. "It's amazing to me, coming into an office from the road, where it's free," says Holland. "I see everybody clawin' at each other to get to the top in ten years."

Jack Kugelmass has written that messengers are "like the heroes of the West . . . resentful of conformity and rebelling against it. Often they are loners who have run into trouble while pursuing more conventional careers. For them, the excitement of bicycling helps to counter the reality of defeat."

McCANTS HAD several more deliveries to make after the one to New York Hospital. He had estimated he'd be back at the office on East 55th Street at ten. So I hailed another cab and rode the fifteen blocks to meet him.

As the cab made its way through the heavy air and snarled traffic, I thought about McCants riding his bicycle in all this. "Sometimes you're riding between two buses, so close that your arms rub against them," he had said.

He always rides in the *middle* of the traffic. "It's *extremely* dangerous to ride on the side of the traffic, though by law you're supposed to ride on the far right," he says. "If a cab is going to pick someone up, it stops on the right. People also step off the sidewalk into the edge of the traffic. I foolishly used to ride on the side, until one day a yellow cab ran into me and hit me. He pulled out a tire iron and tore my bike up." Vehicles stopping suddenly in front of him are another hazard. One time a cabbie came to a halt in front of McCants. "I went right over the top of him with the bike in my hand. I did a complete somersault on Madison. I didn't get hurt that time."

When he rides, McCants carries with him a mental map of the city. Like most messengers, he has memorized hundreds of addresses. He knows which building numbers are between which avenues, which streets are one-way and which way they run. He knows, too, the best and worst streets to ride on (the potholes on Eighth Avenue in the Fifties, for instance, make that stretch nearly impassable).

As I rode in the cab, I figured I was bound to be back at the office before McCants. But then, on East 55th Street between Second and Third Avenues, the cab came to a grinding halt. Stuck. "I might as well walk!" I told the cabbie. I got out and ran up the block. Just in time to catch a glimpse of McCants bounding up the stairs of the Careful Courier Service, ready for his next assignment. Living proof that the fastest way to get around Manhattan is on a bike.

VALENTIN: *Daredevil on wheels.*

PERHAPS THE TWO GREATEST problems for bicycle messengers are "your basic bad-attitude pedestrian" and "the light on 33rd Street." "The biker's worst enemy is the pedestrian," says McCants, whose road name is B-6—his license plate. "People have a tendency to walk in front of you, and they get run over," he says evenly. "If people don't see you coming, you got no problems. People have patterns of walking. Once they see you coming, the pattern becomes erratic." So, if you see a bicycle messenger hurtling toward you, McCants advises, "*don't* try to get out of the way."

"Pedestrians are *so* self-righteous!" complains Martin Lasowitz. "When I've got a green, they *still* jaywalk. Traffic lights mean nothing to them. I don't know why they expect us to be more disciplined. They're like sleepwalkers!"

Actually, the number of pedestrians killed by bike riders (not necessarily bike *messengers*—police don't have statistics for them alone) is 2 or 3 a year, while 262 pedestrians were killed by cars in the first ten months of 1985. In the same period, there were 660 reported injuries to pedestrians by bikers, while 9,739 pedestrians were injured by cars through September. These relatively benign statistics are of little comfort, however, to the relatives of people like Roderica Monk, who was killed by a bike messenger while crossing Madison Avenue at 52nd Street, reportedly against the light, in November 1982. Or to Judith Gold, who in 1981 stepped off the sidewalk at Park Avenue on a green light and was hit by a bicycle messenger; the impact shattered her pelvis. Or to actress Ann Sachs, who on her first day in New York was knocked to the ground by a bike messenger and, mercifully, got up unscathed. "What got me is that he didn't even apologize!" she says.

Police Department statistics suggest that pedestrians get hit by bikes most often, for some unfathomable reason, on Thursdays between 4 and 7 P.M., though most fatal accidents happen on Mondays between 4 and 10 P.M. So if you are out for a stroll at these times, watch it.

"The problem is not that their actual accident rate is so very high," says Bette Dewing of Pedestrians First, a pedestrian-rights group formed mainly to counter the messenger menace. "The problem is that this kind of riding causes so much stress to those sharing the streets with them. Especially the vulnerable pedestrian."

The bicycle light on 33rd Street is one effort by the city to curb anarchy. Hanging at Herald Square, where Broadway crosses the Avenue of the Americas, it is a beacon of controversy. Designed to force riders to stop, it rankles the messengers because it slows them down. "The only ticket I ever got!" claims McCants. "It's out of sync! When the car light is red, the bike light is green. It's dangerous. And if you follow the bike light, they ticket you." Messengers were further outraged by a recent article in the New York *Times* reporting that bicyclists were ignoring the light, with a resulting increase in traffic summonses. The article was like rubbing salt in a wound. Seth Amgott wrote an angry letter to the *Times* comparing the messengers' plight to that of the Jews of medieval Europe—despised by all, but essential to the economy.

Next on the list of obstacles that impede the messenger's progress as he zaps across the city is the dispatcher. In the mind of the messenger, his dispatcher is like some blind Hamm from Beckett's *Endgame,* sitting in the office, barking out irrational orders, making him go all the way down to Wall Street with one measly little envelope and nothing else on the way, or, worst of all, putting him on hold.

"I was downtown on Wall Street," says McCants. "I called in. The dispatcher put me on hold. I couldn't get his attention. So I got on my bike and rode up to the office on West 27th Street. When I got there, he *still* had me on hold! It had been ten minutes. He said, 'I'm just punching the button!' I said, 'You're costing me money. You're not working me up to my potential.' "

I REALIZED THERE WAS NO WAY I could keep up with McCants all day, so I arranged to meet him at the office at 4:30. Arriving there on time, I was told, "Curtis is still in the Thirties somewhere." I pictured him in the traffic, slipping between cars, smiling to himself. Sometimes when McCants is riding along, he had told me, his voice serious, he thinks about how "everything we do is for the glory of God."

So now I sat and waited in the office and pictured McCants riding through the midtown traffic, thinking about the glory of God, about pedestrians, about the light on 33rd Street. . . .

At 5:35, he arrived, appearing suddenly, like quicksilver, bike held aloft, sweat running down his face, dark circles under his eyes.

"How was the day?" I asked.

"Great!" he said, smiling. "Sixty-one drop-offs." That would mean about $195, I calculated. And in one day, he had visited some 90 places.

"Anything unusual happen today?" I asked.

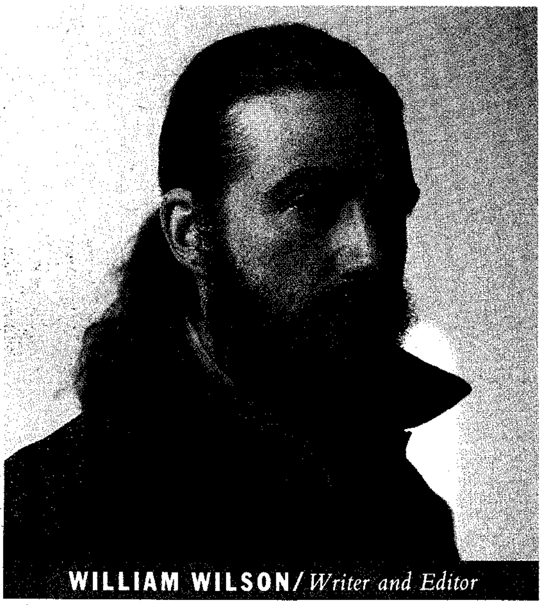
"Well, I got a good stock tip," he said. "In one place I overheard two men talking about a merger. I think I'll look into it. It might be helpful. After all, I don't see myself doing this in ten years. It's too dangerous." ■

HAIR TODAY

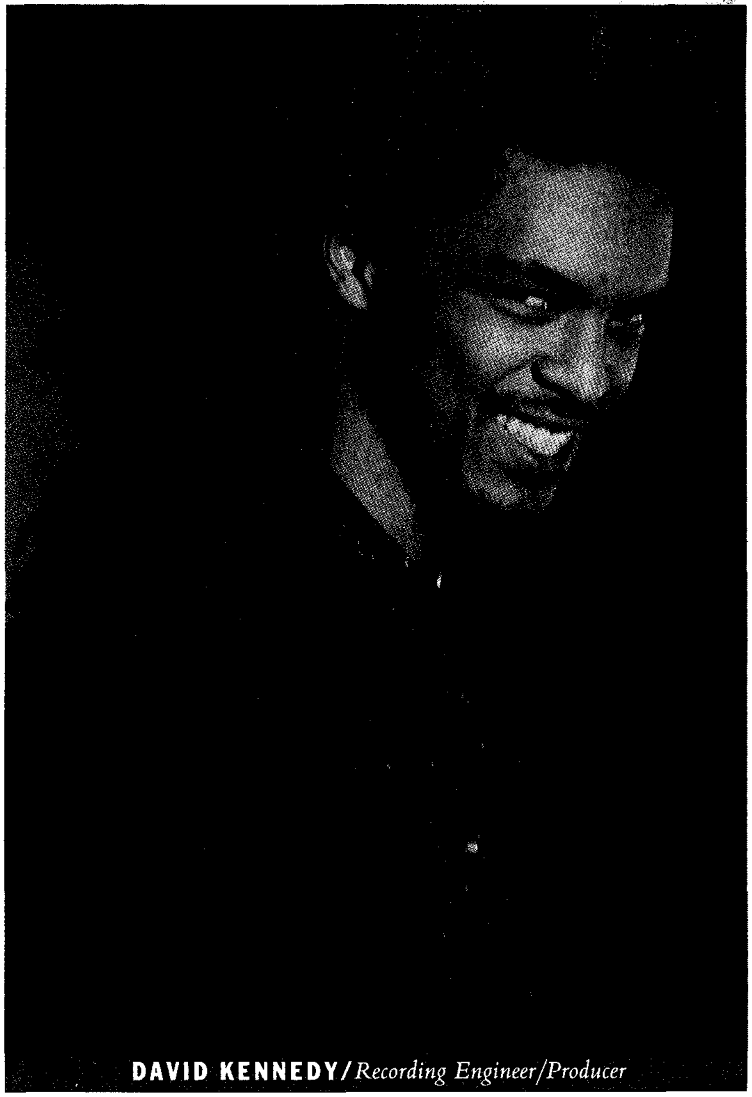
BY
WENDY GOODMAN

PHOTOGRAPHED BY
MICHAEL O'BRIEN

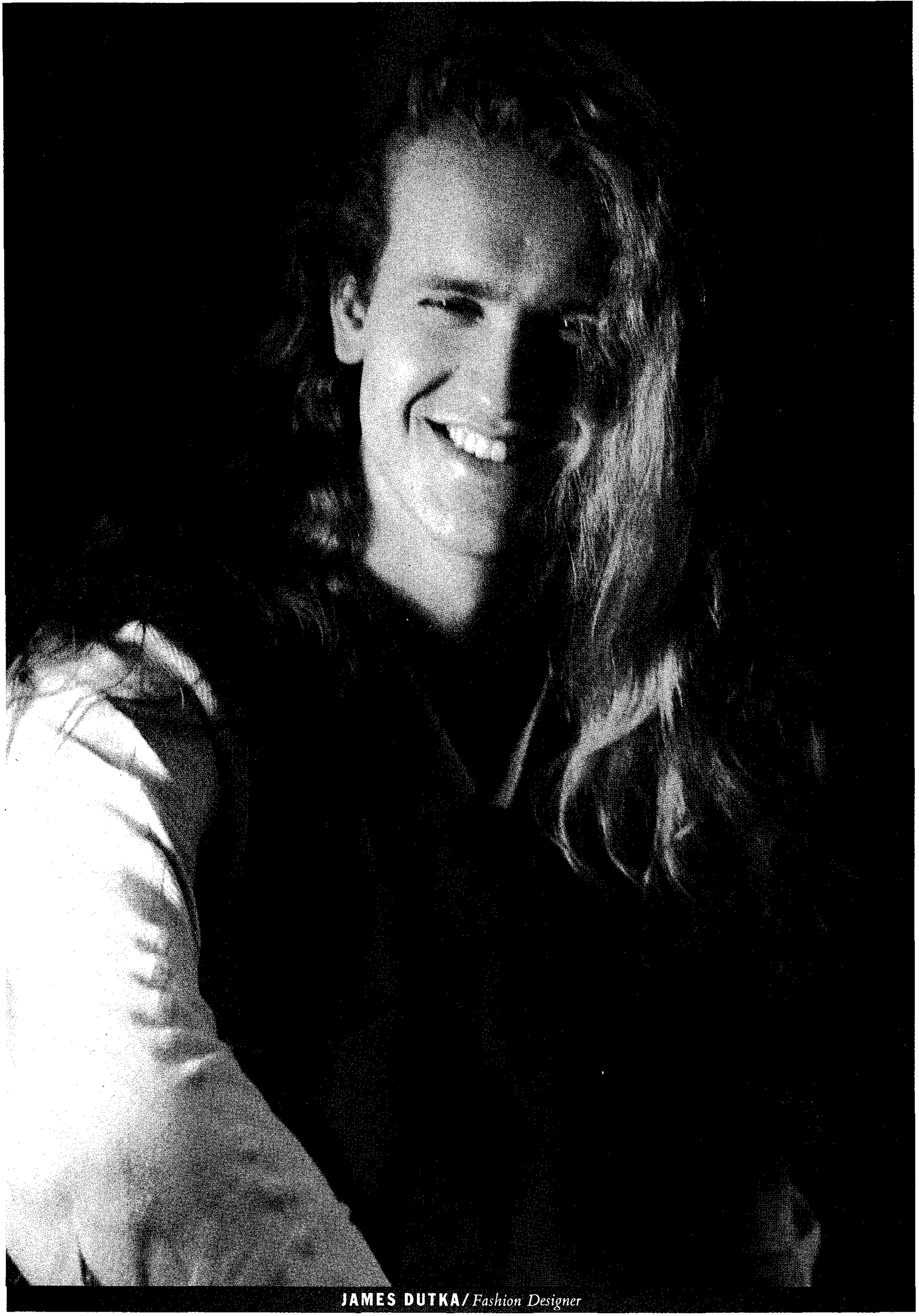
From the Cat Club to the Jockey Club, the fresh male faces now are framed in hair—lots of it. Some men are letting their hair flow loose and free, and some are pulling it back into neat braids or ponytails, but among the young, "long hair" no longer means over the collar. If some of these styles look startling to you, remember: People thought that in the early sixties too. What you see could be the first swells of a new wave.



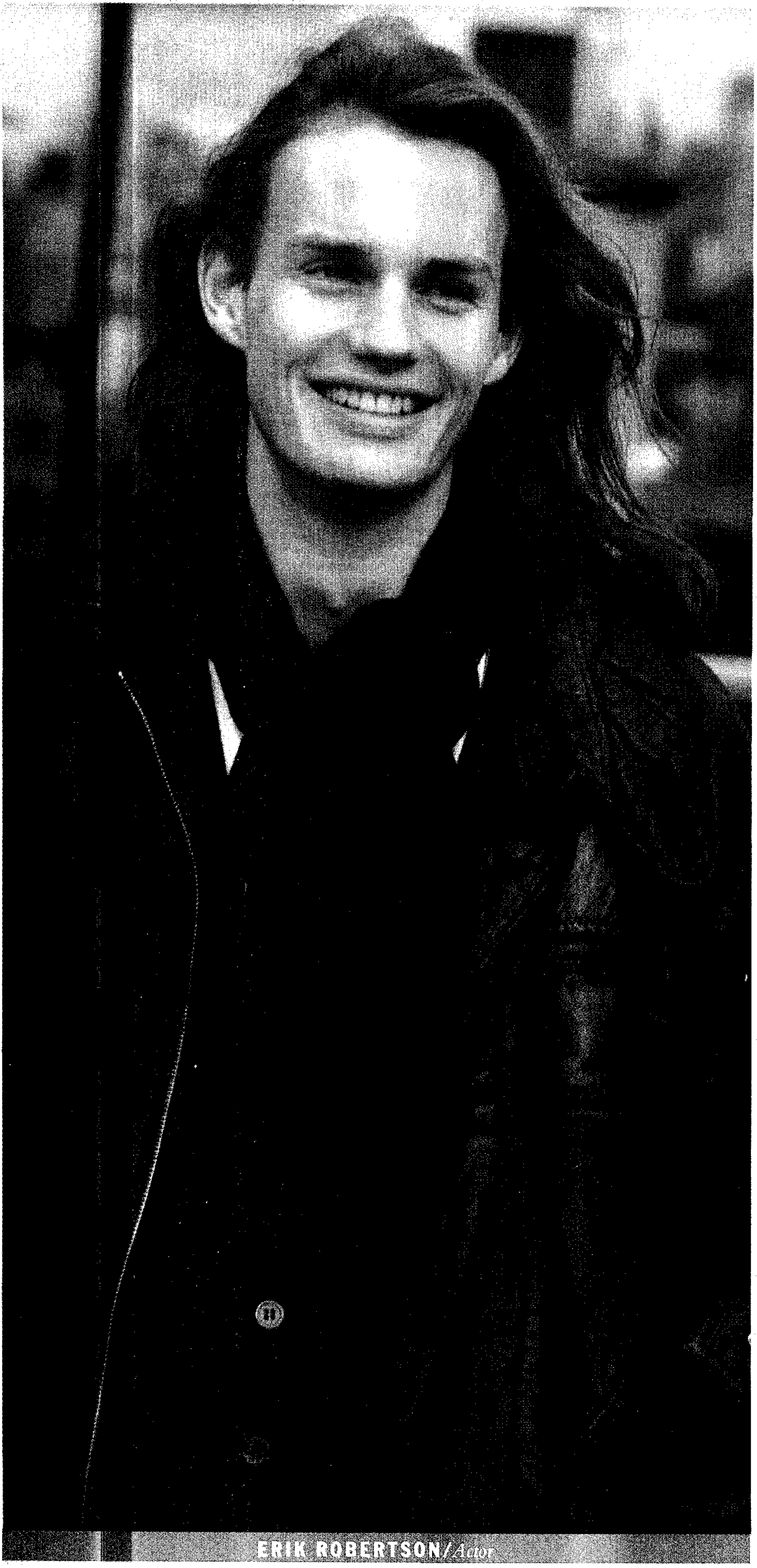
WILLIAM WILSON/ *Writer and Editor*



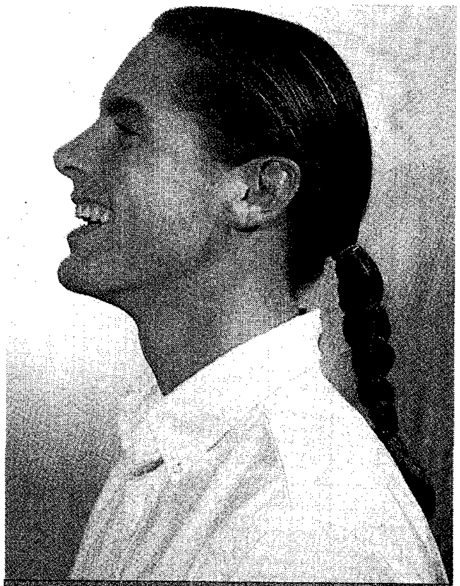
DAVID KENNEDY/ *Recording Engineer/Producer*



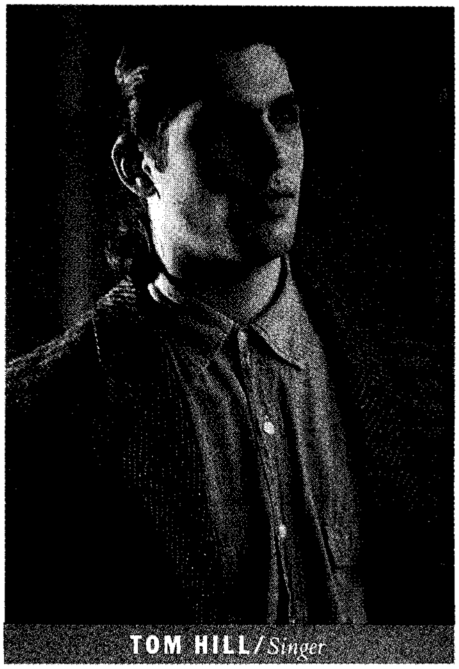
JAMES DUTKA/ *Fashion Designer*



ERIK ROBERTSON/*Actor*



DANA NICHOLSON/*Cabinetmaker*



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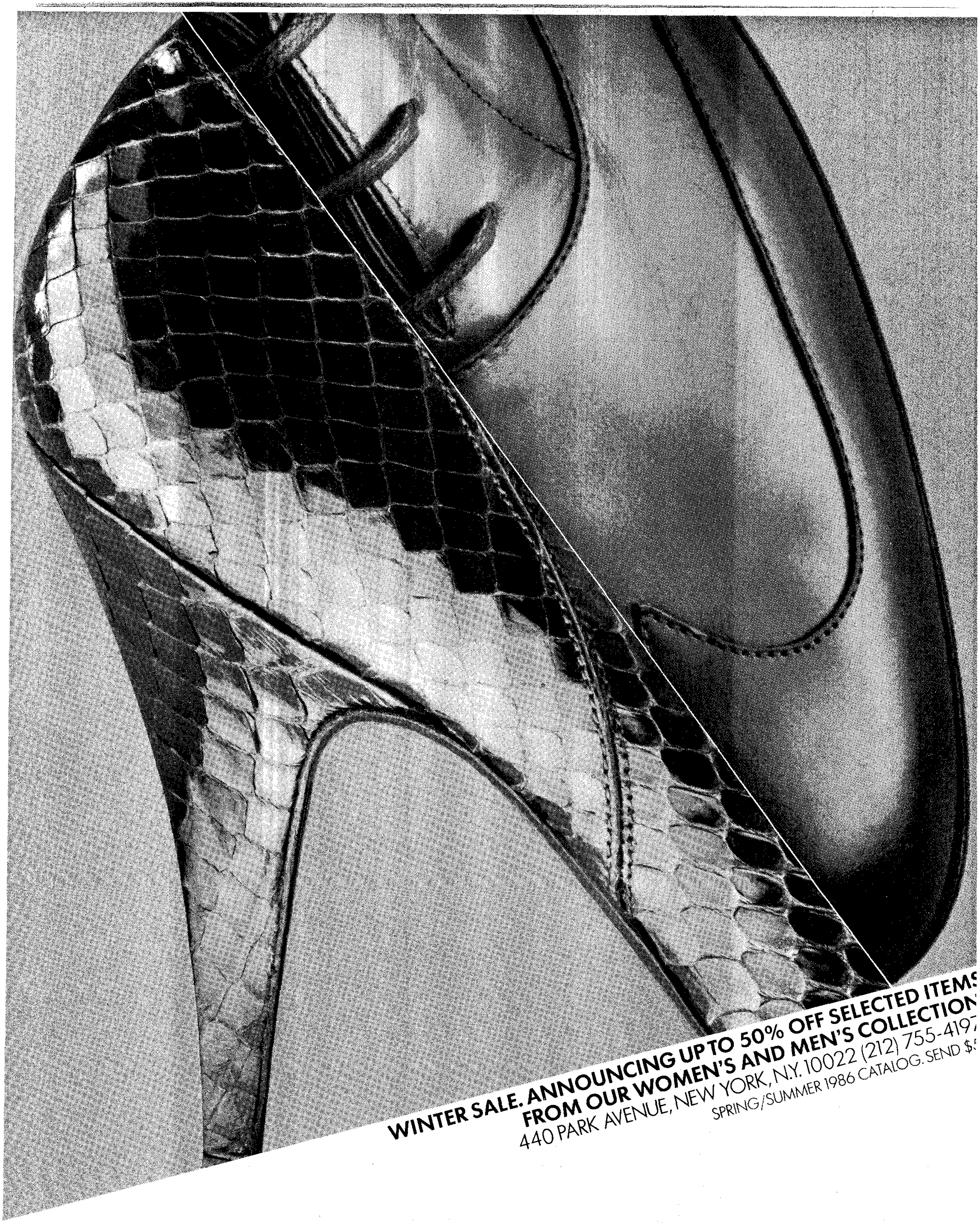

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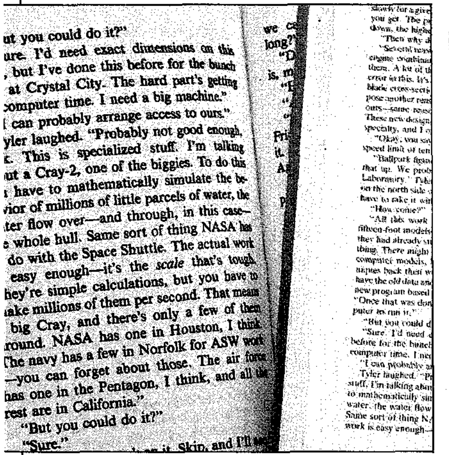
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Best of Read

Surely, the prospect of devoting blocks of time to reading makes retirement very appealing. But sad to say, for many who finally reach that point, failing eyesight prohibits reading at all. There *are* large-type books in the public libraries, but collections are sparse and the demand high. But now that Doubleday & Company has launched its Large Print Home Library, 11 million partially sighted Americans can have the latest sizzling best-seller, spy thriller, how-to book, or even cookbook delivered to their door. Each hardcover volume is unabridged and costs no more than a regular-print copy. And the library is simple to join: Select two books for $1 each (plus shipping and handling), then purchase four books during the year. With type as large and comforting as this, reading can again be a pleasure.



ut you could do it?"
ure. I'd need exact dimensions on this
, but I've done this before for the bunch
at Crystal City. The hard part's getting
computer time. I need a big machine."
can probably arrange access to ours."
yler laughed. "Probably not good enough,
. This is specialized stuff. I'm talking
ut a Cray-2, one of the biggies. To do this
have to mathematically simulate the be-
vior of millions of little parcels of water, the
ter flow over—and through, in this case—
whole hull. Same sort of thing NASA has
do with the Space Shuttle. The actual work
easy enough—it's the *scale* that's tough.
hey're simple calculations, but you have to
ake millions of them per second. That means
big Cray, and there's only a few of them
round. NASA has one in Houston, I think.
The navy has a few in Norfolk for ASW work
—you can forget about those. The air force
has one in the Pentagon, I think, and all the
rest are in California."
"But you could do it?"
"Sure."

DOUBLEDAY LARGE PRINT HOME LIBRARY/*Customer Service Center/501 Franklin Avenue/Garden City, New York 11530/(800)343-4300, ext. 355*

Small or Nothing at All

Youngish women in their sables drop in to murmur and coo over the dear little French pincushions, the inch-high Austrian candles, and the buttons that could fit on the head of a pin. This new shop stocked with tiny treasures is the creation of Kim Staller, who formerly managed the E.A.T. boutique at Henri Bendel. At E.A.T. Gifts, Staller's talent for combining toys and foods in a way that's both childlike and sophisticated is everywhere apparent. Doll carriages double as shopping carts, and shelves are crammed with things for newborns; amusing gifts for traveling friends; games, puzzles, and party favors; and unique place and menu cards. But there are also practical things like mustards and herbs, and splendid gift baskets. (From $1 for tin cookie cutters to $300 for an attaché case stuffed with coveted—albeit chocolate—Swiss francs.)

E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/861-2544*

Royal Setting

Not only royals eat caviar, champagne, pastry, and chocolates in one sitting. On Petrossian's after-theater menu (served nightly except Sunday from 10:30 P.M. until 1 A.M.), this snack costs just $29 a person. So sip your champagne and agonize deliciously: Do you want the Périgord goose foie gras or the 30 grams (a little more than one ounce) of sevruga? The smoked wild salmon is to die for, while the pressed sevruga beckons, too. My absolute favorite is the Russian salmon roe—50 grams of fresh red caviar—served with warm blini and cool crème fraîche. Included in this package is the *chariot de desserts,* with pâtisseries and fruits, plus a dish of crisp tuiles and tiny barquettes filled with chocolate. Oh, the elegance of this place! Marvelous Art Deco touches of Lalique, amber-colored wood, mirrors, and mink-trimmed banquettes. And you come away knowing you've had the best life can offer—and it didn't break the bank. **—Barbara Costikyan**

PETROSSIAN RESTAURANT/*82 West 58th Street/245-2214*

Photographs: top, Don Hamerman; left, David Kelley; bottom, Ted Hardin.

Theater/John Simon

GIRLIE SHOW

"...*Jerry's Girls* has a professional slickness. A new era at Lincoln Center opened with a pair of paltry Mamet non-plays..."

BROADWAY MAY NOT BE DYING, JUST shading into Las Vegas. Now that we have that monster Marriott in Times Square, the next teratogenic step might be a Sands East, then a Great White Desert Inn. Into one of them might move *Tango Argentino;* into the other, Lily Tomlin; finally, even *Oh! Calcutta!* might be translated to grander quarters than the Edison. And at the St. James, which may yet add a hotel above the auditorium, we now have **Jerry's Girls,** a show to do any Vegas, East or West, proud.

It bills itself as an entertainment drawn from the music and lyrics of all of Jerry Herman's shows save *The Grand Tour,* which may currently be playing Reno. The "concepts" for the show are by Herman, Larry Alford (the director), and Wayne Cilento (the choreographer). By far the main concept is having a cast of nothing but women, called "girls" for the sake of nostalgically evoking the good old days when men were men (and hence unsuited for such entertainments) and women of all ages were girls. The three main girls here, in order of seniority, are Chita Rivera, Dorothy Loudon, and Leslie Uggams, backed up by an octet of more than chorines and less than soloists, all of them talented and three of them (Ellyn Arons, Kirsten Childs, Deborah Phelan) balms in this girliead. There is also a winning onstage girl pianist, Sue Anderson, and an energetic girl conductor, Janet Glazener. I imagine that there must be some token guys in the orchestra pit; after all, how many girls does Jerry Herman need?

Actually, he could have used a man or two onstage. Some of his songs simply require men—as when the speaker (singer) is clearly Mack Sennett; and putting Leslie Uggams into pants and a fedora somehow doesn't do the old hat trick. Yet girls, girls, girls is a cute concept (ask Phil Spitalny), and so all girls it is. In any case, *Jerry's Girls* has thoroughly professional slickness—glitz, glamour, and mile-high gloss—so if Vegas in New York is what you crave, you couldn't ask for anything more, except maybe topless.

Less than tops, but only just, we do get aplenty: Jerry Herman's songs are, at their best, the best of the second-best, and thus well ahead of everything else currently on Broadway, including Herman's own mediocre *Cage.* Especially good was the score of *Mack and Mabel,* which was kept from becoming a huge hit mostly by Michael Stewart's floundering book and the downbeat ending. Too bad that the fine songs (lyrics no less than tunes) are what is worst-served here. The arrangements are poor, "Movies Were Movies" is skimped on, Dorothy Loudon's tremolo doesn't do justice to "Time Heals Everything," and Leslie Uggams can't sing a male-female duet with herself in "I Won't Send Roses," even assisted by a rag doll planted in a chair. O for Bernadette Peters and Robert Preston, who could make *Mack and Mabel* so memorable! (It is curious, by the way, to find Clive Barnes lamenting in the *Post* the early demise of a show he helped kill in the *Times.*)

Anyway, the ageless Chita Rivera does some rousing things vocally and pedally; Leslie Uggams looks spiffy and sings with a good voice only slightly marred by mannerisms; and Dorothy Loudon is funny when she isn't gross. Her mugging-cum-camping in mezzo forte is plummy; her comic singing, yummy; only her maudlin self-parody, yucky. As an overage, audience-alienating, ludicrously garbed stripper, she is a veritable ecchdysiast. The eight girls, as noted, are fun, and sometimes the "concept" is funny too—as when bikinied poolside loungers and rum drinkers in a subtropical resort wistfully intone "We Need a Little Christmas." Larry Alford's staging and Wayne Cilento's dances would be copacetic at the Copacabana, and though Florence Klotz's elaborate costumes range from real flair to mere flash, they always take interesting chances. Hal Tiné's fragmented, postmodern scenery is largely trashy, but the show itself, brash and crass as it is, is rarely boring and satisfies most of our grosser appetites. For class, we must look elsewhere, but for pigging out, *Jerry's Girls* is mightier than the pen.

GLITZ, GLAMOUR, AND GLOSS: *Leslie Uggams, Chita Rivera, Dorothy Loudon in* Jerry's Girls.

EVER SINCE "THE HOLLOW MEN," WE'VE known about ending not with a bang but a whimper, but who would have dreamed of *beginning* with a whimper? Gregory Mosher, that's who, who started his incumbency as artistic director, and a whole new era of theater at Lincoln Center, with two paltry whines by David Mamet—alleged ghost stories that haven't even the ghost of a chance. **Prairie du Chien,** originally a radio play, takes place in the parlor car of a late-night train somewhere in the past and the Middle West. Two men are playing cards; the one who keeps losing accuses the other of cheating, shoots him twice, and misses at point-blank range. Meanwhile, anoth-

Photograph by Martha Swope.

er traveling salesman (that's what they all seem to be, so where's Meredith Willson when we need him?) is telling a rambling, confused ghost story of murder on the range, which also misses the point, if it has one, to a bemused father and sleeping kid (why in the parlor car? that is the mystery). Yet the mostly sleeping kid and the black porter who dozes off are the lucky ones; this is not a play by a long shot, or even two.

The other item, **Shawl,** was in fact written for Mosher and his Chicago theater, the Goodman, where most of Mamet's works have premiered. It concerns a middle-aged psychic, a black youth who is his lover, and a desperate woman who comes in seeking advice about contesting a will that leaves her penniless. (Where is Gian Carlo Menotti when we need him?) This is playwriting by the numbers, crudely schematic in its pursuit of supposedly depth-giving ambiguity. So it just keeps contradicting itself. The seer explains to his boyfriend how all is guesswork and fakery, but also exhibits supernatural powers; the boy seems only to want his lover's money, but then frantically doesn't want to leave him; the woman is a gullible fool, but also fundamentally shrewd. Nothing makes sense; it is all just an exercise in talking out of both sides of one's mouth, something most of our reviewers can do far better than Mamet. There is also the device of no one's finishing a sentence before being interrupted, which Mamet milks and milks; but that udder has long since dried up.

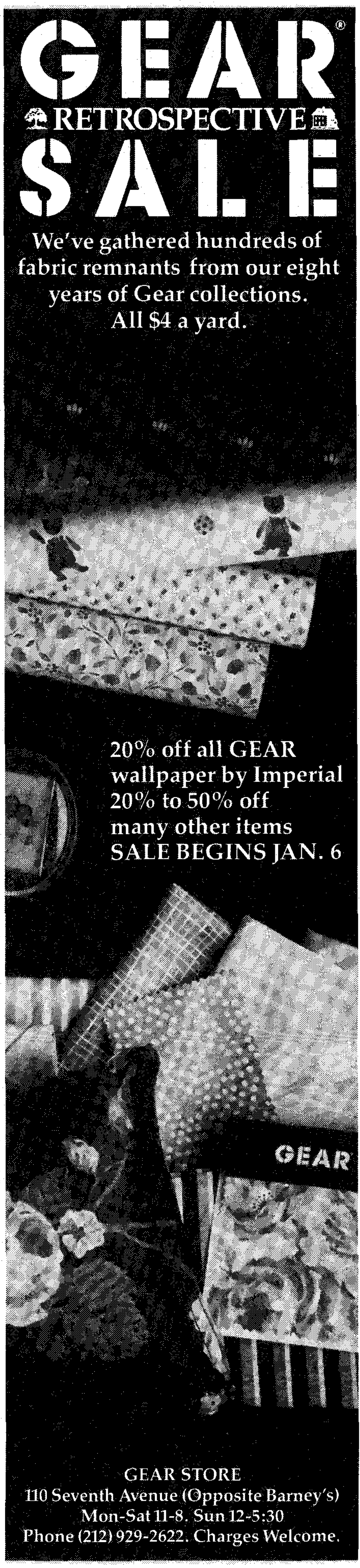
In the curtain raiser, only Jerry Stiller as the narrator has anything like a part, but he is misdirected into speaking in an affectless monotone that makes things drearier yet. Mosher hasn't found a way to make this radio play play, but I blame him for that much less than for putting it on. In *The Shawl,* Mike Nussbaum has personality and presence as the diviner; as his client, Lindsay Crouse is as appealing and accomplished as ever. As the black lover, in an inorganic subplot dragged in for mere sensationalism, Calvin Levels seems lost, but at least does not compensate by overacting. Mosher hasn't exactly overextended himself here either. But Michael Merritt's sets and Kevin Rigdon's lighting are expert. The Mitzi Newhouse Theater is tiny, yet these measly mystifications would find a thimble too big. And Mamet is Mosher's one surefire specialty; what, I shudder to think, will the director do with others?

SHAW HAD NOT YET HIT HIS FULL STRIDE in 1893 with **Mrs. Warren's Profession,** a play rather less exciting than its preface. Still, there are enough good things in it for a director and cast who know what they are about. At the Roundabout, this is, regrettably, not the case. John Madden has done very well directing contemporary plays, but period pieces, on the evidence of this one, do not suit him. He has not been able to instruct his cast how to speak and move in style, has not blocked the play compellingly, has not been able to instill momentum in these admittedly diffuse proceedings. Nor has he been well served by his designers: Andrew Jackness, though gifted, could not design four separate sets in a cramped space and on a scrimpy budget; Frances Aronson, however good, had nothing interesting to train her lights on; and Nan Cibula has yet to impress me with her costumes.

The acting, however, is worse. Mrs. Warren marks the return to the stage of our theater's least legendary legend, Uta Hagen. Miss Hagen may be a great acting teacher, but I have never found her a great actress. She lacks femininity and vulnerability, which impaired her Desdemona and Blanche DuBois; she managed only the tough part of *The Country Girl,* only the tomboyishness of *Saint Joan.* She came off best as Martha in *Who's Afraid of Viriginia Woolf?,* a part calling for minimal womanliness and maximal ball-breaking. *Charlotte* was a piece of junk, not worth the candle. Though Shaw describes Kitty Warren as "decidedly vulgar," she shouldn't be beer-barrel gross; her ruthless exploitativeness should come as a bit of a surprise, even as, in the end, we should feel a bit sorry for her. But Miss Hagen's frequent bellowings and steady fishwifery make this hard for us—as hard as believing that *this* woman could ever have made a living off her charms. Moreover, she does not begin to sound English; but no wonder, considering that she never even entirely lost her German accent.

As Vivie, the excellent Pamela Reed has too much of a struggle with accent and period; the effort undercuts her vitality, and she hasn't the energy left for the gusto, the life force, Shaw wants her to exude. Of the men, the less said the better, though Harris Yulin goes the rest one worse by adding arrogance to untalentedness: The sneering way he takes his curtain call is a disgrace.

AT CIRCLE REP, THE ACTRESS NANCY Donohue appears as playwright with **The Beach House,** a piece of sentimental twaddle that starts out endearingly foolish and becomes more and more simple-mindedly contrived. Can a lively fifteen-year-old, the child of divorce, play Cupid to his stodgy scientist father and a kookily fast-talking ex-nun studying for her bar exam? Neither the psychology nor the dialogue is persuasive, though the latter has its sporadic clevernesses, and the acting, despite Melvin Bernhardt's fussy overdirection, is in the capable hands of George Grizzard, Robert Leonard, and especially Swoosie Kurtz, a superb comedienne, who, however, even playing an ex-nun, shouldn't look quite so much like Barry Fitzgerald. ■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Books/Rhoda Koenig

IS POSTMODERNISM FUNNIER THAN SEX?

"...Some of Ian Frazier's pieces are so goofy you can't figure out what the joke is. With Henry Miller, this is not a problem..."

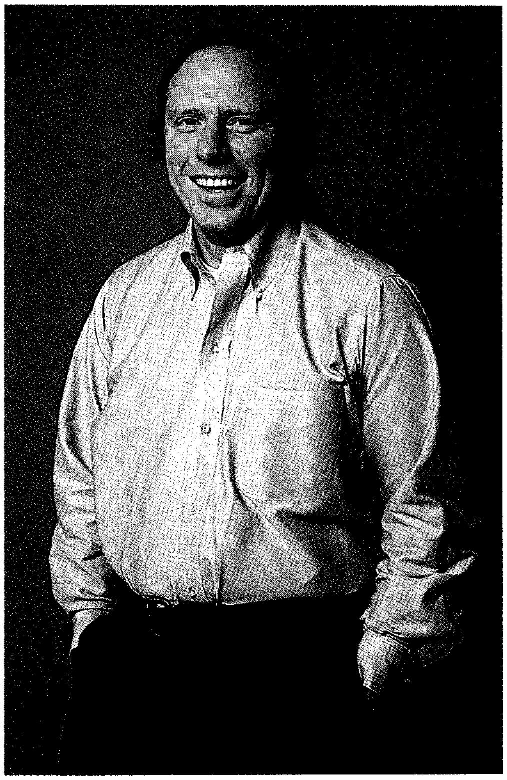
Dating Your Mom, *by Ian Frazier. Farrar, Straus & Giroux; 123 pages; $11.95.* **Dear, Dear Brenda: The Love Letters of Henry Miller to Brenda Venus.** *William Morrow; 191 pages; $15.95.*

IAN FRAZIER IS THE LATEST IN A LONG line of *New Yorker* humorists, a breed whose traits are unmistakable the minute it puts its nose into the room—literary allusiveness; mania for funny names; innocent perplexity about politics, business, how to open a pickle jar; air of whimsical desperation. In addition, Frazier is representative of the new *New Yorker,* the one that says yes as often as Molly Bloom. There's a wonky, disconnected sensibility here and a casual knowingness about sex.

(Speaking of sex, I got another book in the mail this week. *Dear, Dear Brenda* originated in California, as you might guess from the cover line "A Corwin/Sindell Production," and stars Brenda Venus, an actress who was the last fancy of Henry Miller. This is a book that gives new depth and richness to the word "effusive." Also to the words "shameless," "bimbo," "a hoot," and—in Henry's case—"indefatigable.")

The title piece in Frazier's collection starts out like a parody of how-to-have-a-relationship books: "Here is a grown, experienced, loving woman—one you do not have to go to a party or a singles bar to meet, one you do not have to go to great lengths to get to know." You should tell her things like "You know, you've really kept your shape, Mom, and don't think I haven't noticed," which she will treasure "until the day comes when she is no longer ashamed to tell the world of your love." But at the end, Frazier lets this entertaining sliminess dribble away—it turns out that what the narrator wants of Mom is to be fed while he sits in an adult-size high chair. Only kidding, folks!

(Corwin, Brenda reveals, is "another Scorpio who shared my vision," while Gerald Seth Sindell, who edited 4,000 pages of passionate letters, is "a man of heart and tremendous sensitivity." Brenda's thanks also go to, among many others, Yuri Smalztoff, "my brother, if not by blood, by something much stronger"; Georges Hoffman, "a tremendous help in the conceptual steps"; Pamela Phillips Oleand, for "discovering the book's title through a dream that became a reality"; and "my family, my foundation for life and love. I pray to God that they will understand." Brenda met Henry, then 85 and, so to speak, bedridden, in 1976, after she wrote him a letter enclosing "a few 'actress' photographs of myself that I thought might pique his curiosity." Henry, God bless him, wrote back a few days later: "Is it really Venus?... Are you an actress?... *Je vous embrasse tendrement.*")


FRAZIER: *Fantasy, satire, intellectual confetti.*

In other pieces, Frazier tries to wring laughs out of the more-than-obvious (a hospital's public-address system pages Dr. No, Doc Severinsen, and Dr. J) or to stretch a single, small joke past the point of extinction. A sample entry in "Kimberley Solzhenitsyn's Calendar" ("May 12—Remind Al—bring patio trays up from basement. Nobel Prize winners' Spaghetti Dinner. Get Al's marimba fixed") is enough for you to imagine the rest. "The Bloomsbury Group Live at the Apollo" jocularly answers the question "What if the Bloomsbury writers had been jazz musicians?"—a question I can answer much more briefly with "Well, they weren't." Then there's one titled "Igor Stravinsky: The Selected Phone Calls," a lengthy elaboration of an idea that could have provided one paragraph in a piece called "Forthcoming Books," that old standby of hungry humorists.

(Henry's friendship with Brenda progressed rapidly. By his third letter, he is writing, "You sound like a very serious young woman.... I'd love to go to dinner with you soon." By the fourth, he is opening with "Dear Brenda Love," and closing, "This time I kiss you in some unknown area." Soon, Henry is telling her about his place in literature: "Somehow or other I am also aware tonight that I am a world figure. I belong to the world, not to America or France. I can think this way without my ego becoming swollen." Other parts of Henry are subject to inflation temptation, however. He has another literary friendship, "with a most beautiful Japanese young woman... a feminist, an active one, in Japan. She came to see me finally and while talking about my soul"—well, "feminist" may not have been the word for her, but Henry was on firm ground with "active.")

I quite liked Frazier's fantasy of Samuel Beckett as an airline pilot ("Gray bleak final afternoon ladies and gentlemen this is your captain your cap welcoming you aboard... "), and I really liked his satire on the Nazification of best-sellers (Goebbels, head of the Führer's Plot Restructurement Corps, reports, "We have already removed the structurally impure elements from all the major literary works of the English and have inserted fear-of-Nazi-menace as the main instrument of plot." Then he reads the new opening of Shakespeare's "The Elsinore Agenda"). Both of these pieces let Frazier play with funny voices, which have a lot more scope than funny names, and the latter goes on long enough to be a story instead of a *spritz.* Both pieces, as well, are grounded in fact. Samuel Beckett, we learn from an epigraph, did once express a desire to become a commercial

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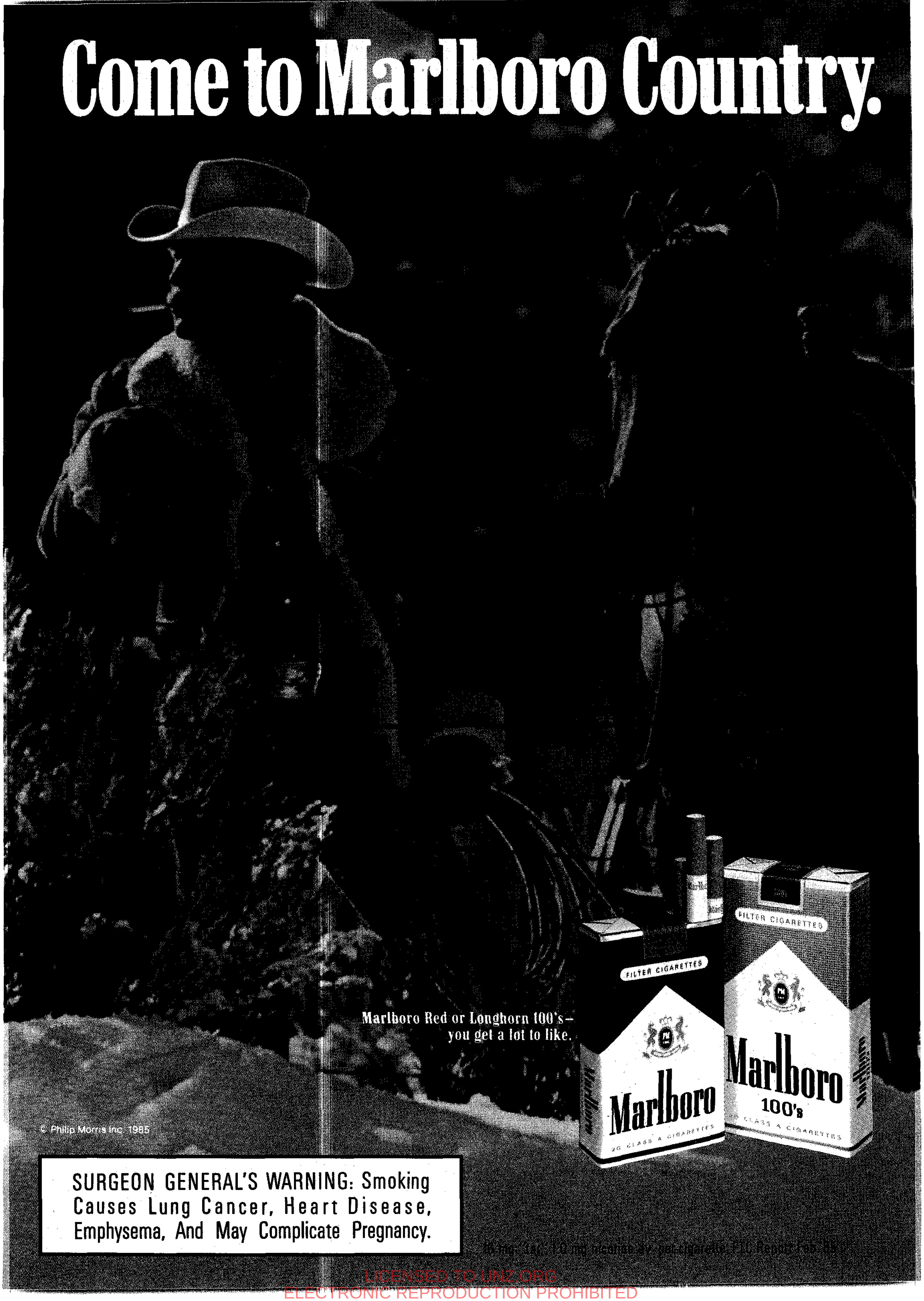
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pilot, and a swastika on a book cover does guarantee a respectable sale. I can't say exactly why, but, at least for me, a basis in fact means the difference between truly funny and merely irritating. Most of the sketches here, though, are too detached, too fey, and, just like novels with superficial characters and a shortage of plot, they left me unmoved.

(After a while, Brenda says, "Henry told me he wanted to write me a *really* risqué letter and he hoped he wouldn't offend me." Brenda is willing, and Henry produces a letter all about what he would like her to do with his flute, "or the bollard, if you prefer." Brenda assures us that Henry is very special to her: "If any other eighty-seven-year-old man had suggested something like this, I would have been put off.")

In fact, some of Frazier's pieces are so goofy I had trouble even figuring out what the joke *was.* I've noticed this a lot in *New Yorker* humor of the past few years. Ideas, adjectives, allusions with nothing in common except their incongruity are thrown together in a kind of silly soup; as it bubbles away, you hear the voice of the humorist, tittering at himself. This kind of writing reminds me of the grown-ups who try to make children laugh by making comical faces or pretending to be big woof-woofs. There are many children who like this sort of humor, and millions of adults (look at all the fans of Danny Kaye, or John Belushi), but I don't let them in my play group.

(Even in his eighties, Henry keeps learning things. His black male nurse provides some of this information: "He tells me a lot about colored men and women. They sure seem very much like white people in their behavior, don't you think?")

When this technique is used on a powerful subject, the result can be not just ineffectual but offensive. "Apartment 6-A: After the Fall" begins, "It has been over a year now since, in the wake of demoralizing setbacks, I finally abandoned my West Village apartment to the North Vietnamese." The Communists have renamed the cat Ho Chi Minh Domestic Animal, they entertain at Plenteous Rice Harvest Brunches, etc. I found this cuteness more distasteful than a vicious, obscene satire on the waste and folly of the Vietnam War. At least the angry humorist is serious about his business: He wants to engage you with life instead of flinging around a lot of confetti to distract you from it.

(Brenda could observe and learn as well. As she points out, after we've read 100 pages about flutes, bollards, and many other useful objects, "Henry was intrigued by sex.")

Brenda and Ian, Ian and Brenda! So different, and yet the same advice suffices for both: that a joke is a joke, but enough is enough. ■

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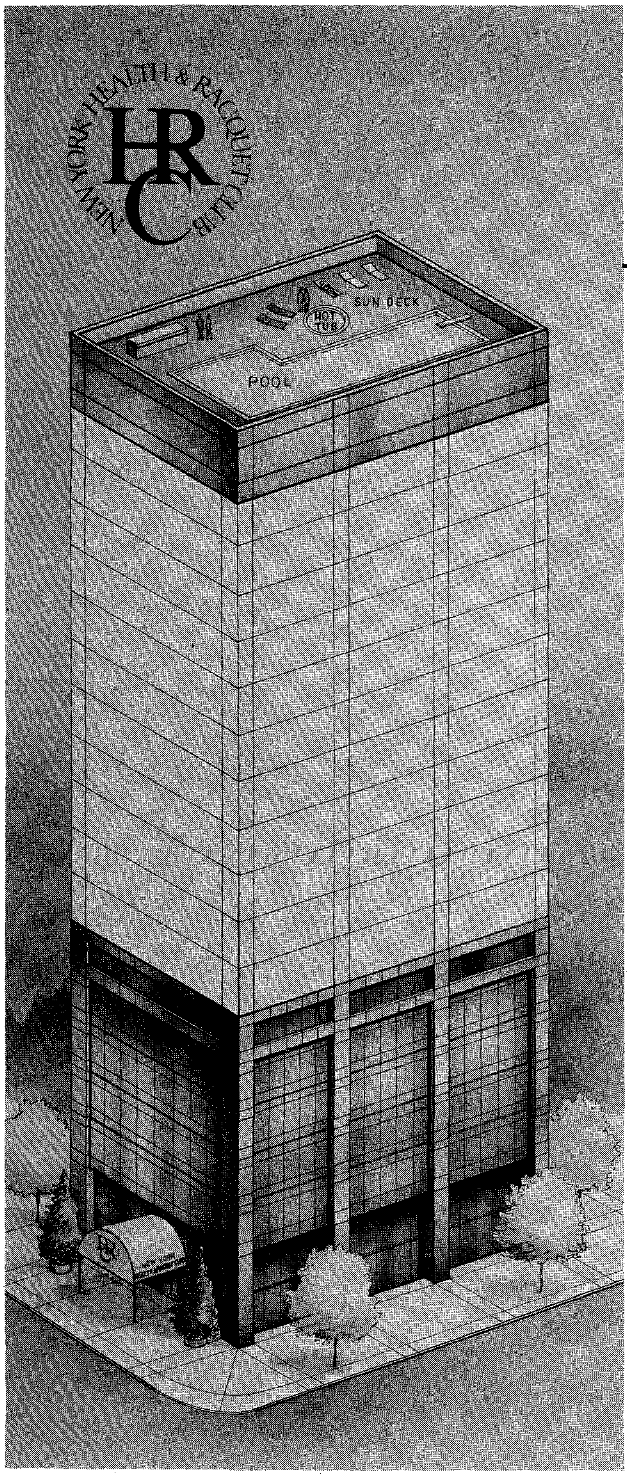
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Movies/David Denby

PURPLE PEOPLE-EATER

"...The men and women in *The Color Purple* are cartoon characters. Only one actor seems like a human being..."

PURPLE PASSION: *Danny Glover and Whoopi Goldberg in Steven Spielberg's movie.*

IN **The Color Purple,** HIS FIRST "ADULT" movie, Steven Spielberg tries for the kind of emotional propulsiveness that has made his kiddie movies such a smash. This adaptation of Alice Walker's popular novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations, a crisis every minute. The picture never stops to just observe something; it never allows a little bit of life simply to pass by. For over two hours, we look at these tumultuous doings and cardboard characters—vicious, ignorant men and saintly, life-affirming women—and we have only the vaguest idea as to how they actually make a living, or what their relations with their neighbors or their community are supposed to be. Spielberg pours on the rage and the suffering, and he keeps the frame jumping with life; the movie is an arm-twister, a wall-slammer, a throat-grabber.

The brutal scenes may mislead some people into thinking that they are getting the real thing, the true grit, but actually *The Color Purple* is inauthentic and unconvincing. At times we seem to be watching an angry feminist tract made in the style of a Disney animal story, at other times a fairy tale about a princess disguised as a frog. The heroine, Celie, is impregnated twice as a young teenager by her ferocious old pa; the father sells the two infants to a barren couple and marries Celie off to an ill-tempered young widower who has a brood of children to raise. Celie's husband (Danny Glover), who terrifies her, and whom she never calls anything but "Mister," beats her, makes love to her numb, insensible body, and forces her to cook and clean. She's his doormat, his unwilling concubine, his slave. Or, as Mister puts it, in a rising line of abuse, "You black, you pore, you ugly, you a woman!"

Celie's beloved sister, Nettie, comes to live with them, and Mister, catching the beautiful Nettie in her white dress on the way to school, tries to rape her; she fights him off, and he furiously sends her away, throwing rocks at her as she reaches out her hands to touch Celie. For almost 30 years after that, Mister steals and hides the letters Nettie writes to her enslaved sister. Things go very hard with Celie, but she holds herself together; she waits and watches, taking it all in, and in the end she's liberated, spiritually, sexually, and geographically, and her true worth comes to the surface. From time to time, Celie is seen reading *Oliver Twist,* and for Spielberg that book may offer the key to her destiny. Like Oliver, she's an abused innocent and also a natural aristocrat fallen into low company. An actress with great dignity—a young Ruby Dee—might have made something touching out of Celie, but the comic Whoopi Goldberg, in her screen-acting debut, is coy and calculating and ingratiating in some of the wrong ways. She uses her huge eyes like a cartoon pussycat.

For a long time, the cruelties are extravagant and inexplicable, the suffering unremitting. People keep bashing each other blindly—it's the *Rocky IV* of family movies. Mister's son Harpo, a dull, passive boy, marries Sofia (Oprah Winfrey), who won't take guff from anybody; when he tries to beat her to make her shape up, she lays him out. She's also so disgusted she leaves him, and later gets beaten herself and then sent to prison for speaking disrespectfully to the white mayor's wife. Her spirit is broken, and it's mostly her husband's fault.

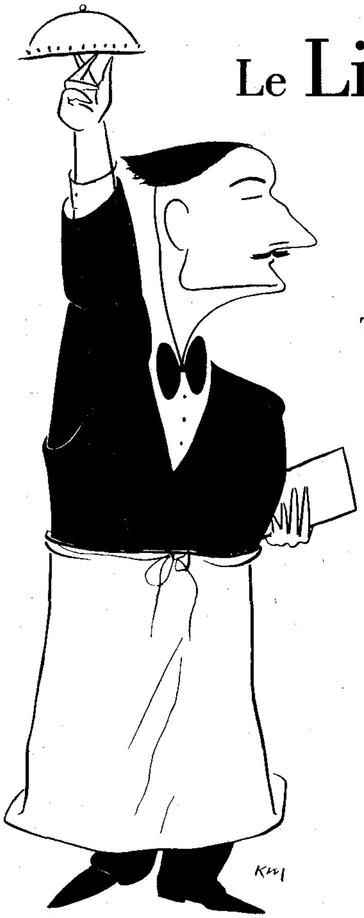
Whatever else it is, *The Color Purple* is a hate letter to black men. In this bizarre caricature of black life, the men's thoughtlessness and cruelty are turned only on women. The men aren't shown, for instance, as particularly rough on one another; nor do they dominate women because they've had a hard time themselves—because, say, they've been brutalized by a racist society that does everything it can to reduce their manhood to nullity. (Whites are hardly present in the movie.) No, they are cruel by definition, by *nature.* And the women, whether quietly suffering like Celie, or rebellious and tough like Sofia, persevere, and survive, only because the men are too stupid to quite destroy them. The women have spirit and sense; they're in touch with the sources of life, whereas the men are just fools ruled by vanity. In other words, the movie sees all people as if they were wrestlers in a late-night bout—in categories, as innately good or evil.

Spielberg and his screenwriter, the Dutch-born Menno Meyjes, haven't distorted the sexual politics of Alice Walker's book, but they've exaggerated them. The book, a quick, heart-pounding read—candy passing itself off as soul food—is a lot more sensible. Alice Walker certainly understands why women might find men attractive, or at least necessary (not an idea anyone could get from the movie). And Walker created a wonderful rolling voice for the uneducated Celie, whose letters to Nettie, narrating the events, make up a good part of the text. In both book and movie, the plot forms magically, unconvincingly, in the shadowy spaces outside Celie's vision, but Walker writes with elegance and control, whereas Spielberg's direction is violently sentimental.

The clouds are fleecy white, the skies blue, the fields the lushest of lush greens and flecked with purple and violet flowers. All the seasons flash by, but even when it's hot and humid, everyone is constantly in motion, falling down steps, falling through the roof, jumping off the porch. Has Spielberg ever seen the way people move in the Deep South? The inappropriate clownish hyperbole hardly ever lets up, as Spielberg keeps trying for big emotional haymakers out of old Hollywood movies. When Mister separates the two sisters, they shriek and hold on to each other and then cling to Mister's feet; the scene is dragged out unconscionably. There's a recurring image of Celie shaving Mister with a straight razor, which is underlined each time for its possibility of violence (even though Celie could no more commit murder than Steven Spielberg could); even nuttier, black clouds roll portentously around the battered postbox containing the forbidden letters from Nettie. Trying to reach audiences, Spielberg seems to have lost his sense of proportion; he hypes everything to death.

In such a passion-to-tatters atmosphere, actors can't really prosper. Danny Glover has been photographed for menace, and then made to look pathetic; we never see him as a man. Adolph Caesar stomps on and off, rasping away. Oprah Winfrey has a few moments as the fierce Sofia, but she's consistently misdirected. Only Margaret Avery, as Shug, the blues singer whom Mister adores, comes through. Avery, tall and beautiful, with a rounded face that can look soft or lewd, restores some sanity to the movie. When she shows up to live with Mister and Celie, things calm down a bit. We can believe that Celie would fall in love with her, because she's the only one around who seems like a human being.

Spielberg's courage is commendable. In his way, he wants to love and celebrate the black people of the South; no doubt he also wants to make up for the injustice of the last ten years, in which blacks have once again been shoved to the margins of American filmmaking. His portrait of Georgia blacks, for all its oddities, isn't exactly disrespectful. He just doesn't seem to have much authentic feeling for what he's doing. He makes his people appear "strong," but he seems completely ignorant of their other qualities—deep-down ease and cool and wit. *The Color Purple* must be the most painfully square movie about black people ever made. ▬



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Art/Kay Larson

THE SHRINKING SPIRAL

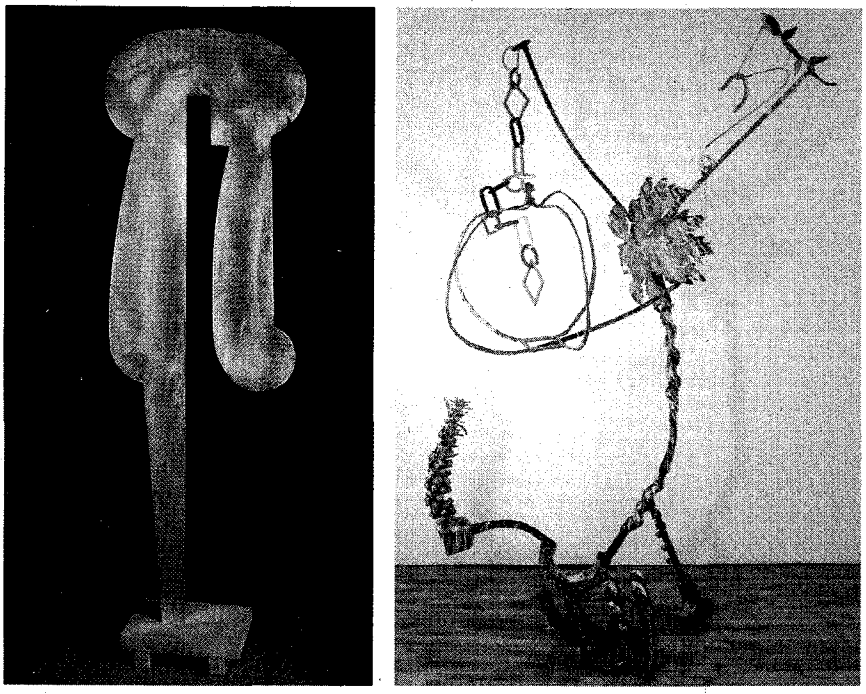
"...The Guggenheim's sculpture survey is heroic, but it leaves out artists who don't fit its concept of form above all..."

INNOVATIONS IN SCULPTURE TEND TO lag behind painting, as though thinking in the round is more of a trial to the cortex than thinking on the flat. Sculpture in the 1980s has not had an "expressionist" phase, unless you count the neo-Cycladic symbolist creations of the young Italians, or the hyper-frazzled figures that Keith Haring cuts out of sheet steel. The preoccupations of sculptors, instead, extend well back into the early part of the century, when three-dimensional existence began to seem a pasted-together affair, glued up out of a mass of perceptual contradictions and randomly accessed scraps of physical substance. That definition still holds, by and large. At least, nothing in **"Transformations in Sculpture: Four Decades of American and European Art"** at the Guggenheim means to challenge it.

Putting on a sculpture survey is a heroic act, even if the Guggenheim does mete out its history in teaspoons, like cough syrup; even if the history it metes out is sweepingly orthodox. Most museums are skittish about such shows: worried not only about shipping costs but about the problem of strewing a single floor with several dozen objects. For once, the Guggenheim's architecture works to advantage. You thump down the ramps as though in a natural-history museum, eyeing the progress of sculpture from bay to bay and from one presumed advance to another. Beginning with three key figures of the 1950s—Giacometti, David Smith, Joseph Cornell—you pass such icons of the last several decades as Rauschenberg's goat with a spare tire around its middle; Ed Kienholz's *Back Seat Dodge '38*, an automobile-age version of *The Rape of the Sabine Women;* Andy Warhol's *faux*-cardboard odes to Campbell's and Heinz. If an excess of familiarity seems to breed kitsch, just ask yourself how long it's been since you saw the real objects, not pictures of them.

"Transformations in Sculpture" is a show to be grateful for. It brings from storage some classic works owned by (and usually invisible in) major museums, including the Guggenheim. Cramped quarters practically guaranteed the presence of brand-name artists, but even so, there are rare and tender offerings: one of Mario Merz's wire-mesh igloos with numbers in neon; a "yellow brick road" of pink granite rocks by Richard Long; two translucent parchment-like hangings by Eva Hesse, an artist who increasingly seems to overpower everyone around her. Only Carl Andre is seriously bent out of shape by the Guggenheim's peculiar architectural warp. His ground-hugging square of 144 lead plates—meant to ride on the most menial plane of ordinary life—instead tilts downhill in an Einsteinian parabola.

But there is a sectarian argument embedded in this seemingly straightforward show. Diane Waldman, deputy director and the curator here, is a committed formalist. She sees the history of modern sculpture as a parade of logical advances whose origins (at least in recent times) are announced at the beginning with three variations on a theme: Giacometti's metaphysical human figures, Smith's constructed abstract figures, Cornell's figures in a conceptual box. Even if you choose to argue with Waldman's definition of history, her division of it is provocative. You find yourself making amusing comparisons. David Smith has profound things to say to Richard Serra, Rauschenberg, and Mark di Suvero, all of whom "write out" sculpture in space as Smith did. Giacometti becomes the doyen of George Segal, Joel Shapiro, and Eva Hesse. Cornell has eerie affinities with the hermetic conceptual puns of Jasper Johns.



THE FORMAL AND THE ORGANIC: *Isamu Noguchi's* Lunar, *Nancy Graves's* Whiffle Tree.

Painting began to challenge the formalist point of view more than ten years ago. Waldman, given her belief in the perfectibility of form, could only have done a sculpture show. It's significant that she had to leave out (or wanted to leave out) sculptors whose careers have been "unruly"—Louise Bourgeois, for instance, who thinks of form as a kind of parable of the psyche. And she has included some artists—Louise Nevelson, particularly—whose skill at manipulating form is all they've got.

Every exhibition rests on a set of assumptions, whether public or private. In this show, an unspoken conceptual schema overrides the more erratic and interesting efforts by artists to *say something* through form. A mantle of cold rationality is thrown over such a punk story of sexual initiation as Kienholz's *Back Seat Dodge '38*, which begins to seem important mainly as an example of assemblage, not as a comic pop-culture soap-operatic farce about teenage copulation. Even Cornell is stripped of his deep mystery.

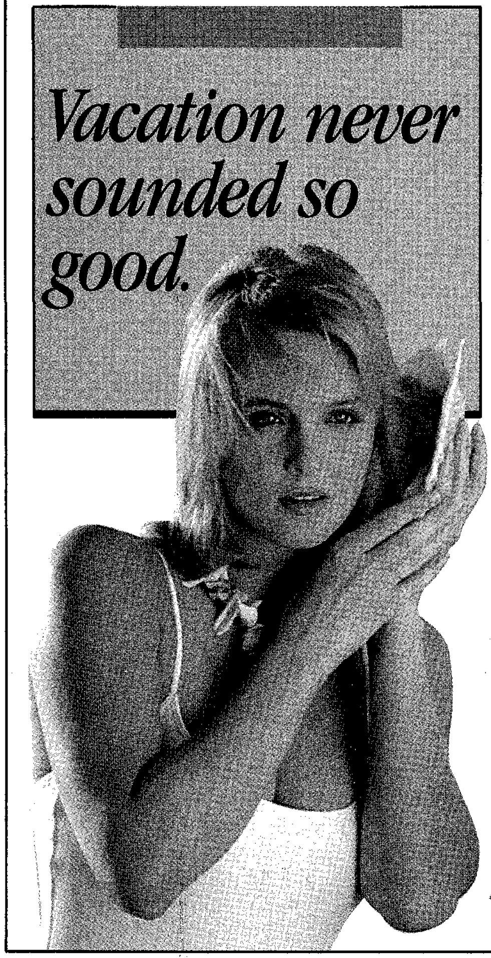
Photographs: left, Carmelo Guadagna and David Heald; right, Ken Cohen.

When form becomes the sole determinant of value, any emotional content is reduced to nerveless poetic whimsy. By the time you hit the bottom of the ramp, the whimsy has become tedious.

Isamu Noguchi, an artist of symphonic formal elegance and a near-perfect grasp of manners, is indispensable in a show like Waldman's. (Among other reasons, he suggests the ideal union of Giacometti and Brancusi, two artists Waldman feels the century pivots around.) I won't argue, but I will insist that it's not the whole story. Take the new **Nancy Graves** show at Knoedler. Graves would violate nobody's canons of intellectual excellence, but she could not have fit into the Guggenheim, even if Waldman had been willing to include recent work. The camels Graves put together from armatures and hides in the sixties were, strictly speaking, "assemblages" in good late-Cubist style. But they were also startling beasts (or parts of beasts) that seemed to call into question our relationship to the organic life of the planet.

Graves is still unraveling and mixing organic metaphors. To my mind, she's one of the finest sculptors now working. For several years, she has borrowed plant forms—palmetto leaves, seed pods, the stubbly stalks of Brussels sprouts—to cast into bronze. Lately she's added downspouts, reinforcing rod, a Shaker rake, a length or two of chain, even a toothed sickle-bar cutter and the broken disk from a harrow. These are either cast or (if already iron) left as is, to be welded together in combinations that evolve on the spot, like the replication habits of DNA—linkages that seem elemental and mysterious. The random-intuitive way she puts parts together becomes a kind of natural law unto itself. As with DNA, the organisms that emerge bear no obvious resemblance to the information that was encoded in their "genes."

Color is one of a sculptor's toughest problems. Graves used to polychrome bronze in bright jungle hues, but since iron can't accept a patina, she now applies paint. The patina, which bonded directly to the skin of metal, was more successful—its slightly livid coloration lent to these objects a suggestion of ultraviolet luminosity, as though they were plant forms from Narnia. Paint is paint—it rests always on the surface, obscuring the metal, making it seem like plaster. Yet Graves's color, however it is applied, serves her purpose well. It separates her from the monumental-constructivist tradition and allows her the freedom to develop the kind of organic identity that can nestle happily under David Smith's wing without accepting the formalist "rules" his followers have laid down as law. (The Guggenheim Museum, 1071 Fifth Avenue, at 89th Street; through February 16. Knoedler, 19 East 70th Street; through January 8.) ▬



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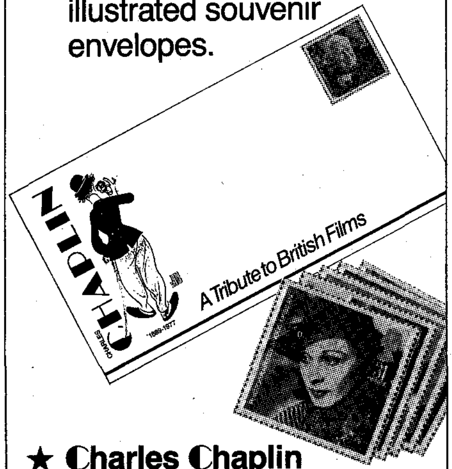
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Expect Dorothy Lamour, Carmen Miranda, even Charo to look right at home under the canopy of plastic grapes and bananas that transforms this windowless basement. Mix in a decidedly downtown crowd—the usual punks, a stray yuppie couple or two—plus Establishment types like the parents of busboy Serlin Taylor or the two real-estate tycoons from Montreal, and the effect is hip, young, and *ca-a-liente,* mon, as hot as jalapeño sauce.

Just three months old, Sugar Reef may be the worst-kept (not the cheapest) secret in the increasingly gentrified East Village. Two can gorge like tourists for about $35, and this includes drinks, a shared appetizer, huge entrées (with beans, rice, or vegetable), tax, and tip.

The neighborhood has already turned out in force for dishes like tender, tangy, grilled Jamaican "jerk" chicken ($7.50), "jerk" pork ($6.95), coarse, coconutty shrimp curry ($8.95), and spicy fish in banana leaves, called "trendy wrapped fish" ($8.95). Be prepared to wait—often an hour on weeknights—if you like to eat late. On weekends, well, go early.

As you stand back-to-back and belly-to-belly at the bar, sample a Third World beer ($2 to $2.50) or such tropical libations ($4 each) as a piña colada or "Rhumba" punch. There are plain and fruit-spiked margaritas and daiquiris (request more fruit purée, less citrus juice). Avoid the Surfsider ($6), a blue curaçao special, unless you like the taste of melted cantaloupe sorbet or are a surfer-girl bar-glass collector.

If you're feeling flush, order appetizers as bar snacks; even if you're not, don't miss the hot, sweet, crisp deep-fried coconut shrimp ($4.50). Bacalaitos ($3.50) are surprisingly delicious codfish fritters, but skip the yucky yucca fries—arepitas ($3.25).

Food is occasionally overcooked, and one off-night the rum-grilled shell steak ($9.95) was as tough as a sandal sole, and the costly grilled langoustines ($13.50) suffered seriously from freezer burn.

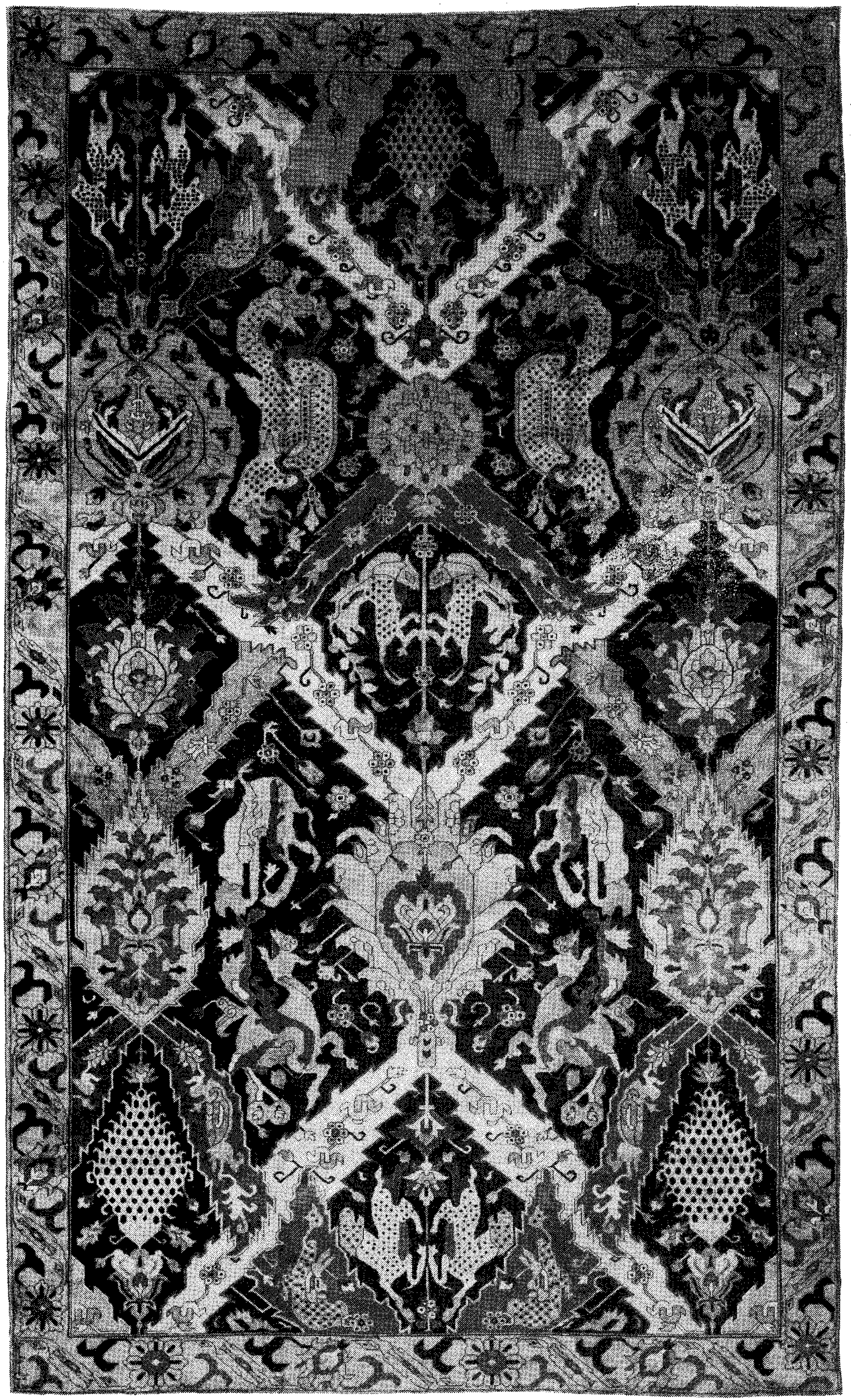
Overall, however, Sugar Reef owners Sherry and Jay and Christopher and Barry and Zeet and Devra (the first four brought you Gulf Coast and Tortilla Flats) have done their homework in the Antilles, Cuba, Jamaica, Haiti, the Dominican Republic, and Puerto Rico. Their chef, Manuel Genao, 36, is Dominican.

Generous portions, terrific spicing, and great garlic bread help offset production problems. Dishes such as scorched-conch salad ($4.50), a stingingly hot, garlicky seviche, and a spicy Jamaican turnover the menu labels a "meat pattie" ($2.75) certainly have an audience among those seeking authenticity. Sides of fried sweet plantains ($2) and peas and rice ($2), actually rice cooked with coconut milk and red beans, are bargain-priced classics. The most notable dessert is Cuban compote ($2.25), syrupy canned fruit with cream cheese, a sweet cure for the winter blues.

So take a trip south. To 6th Street. The Caribbean is only a cab ride away. ■

Photograph ©1985 by Kelly/Mooney.

"The soul of the apartment is in the carpet"



An Indian carpet of early Caucasian design woven in this century and measuring 15.9 x 10.1. It captures the extraordinary bold geometry so apparent in these examples. The voluptuous blossoms and stylized animals present an amazing drama not often captured this brilliantly in a carpet. The field is terra cotta with accents of tan, tobacco brown and green. Appropriate in both contemporary and early settings.

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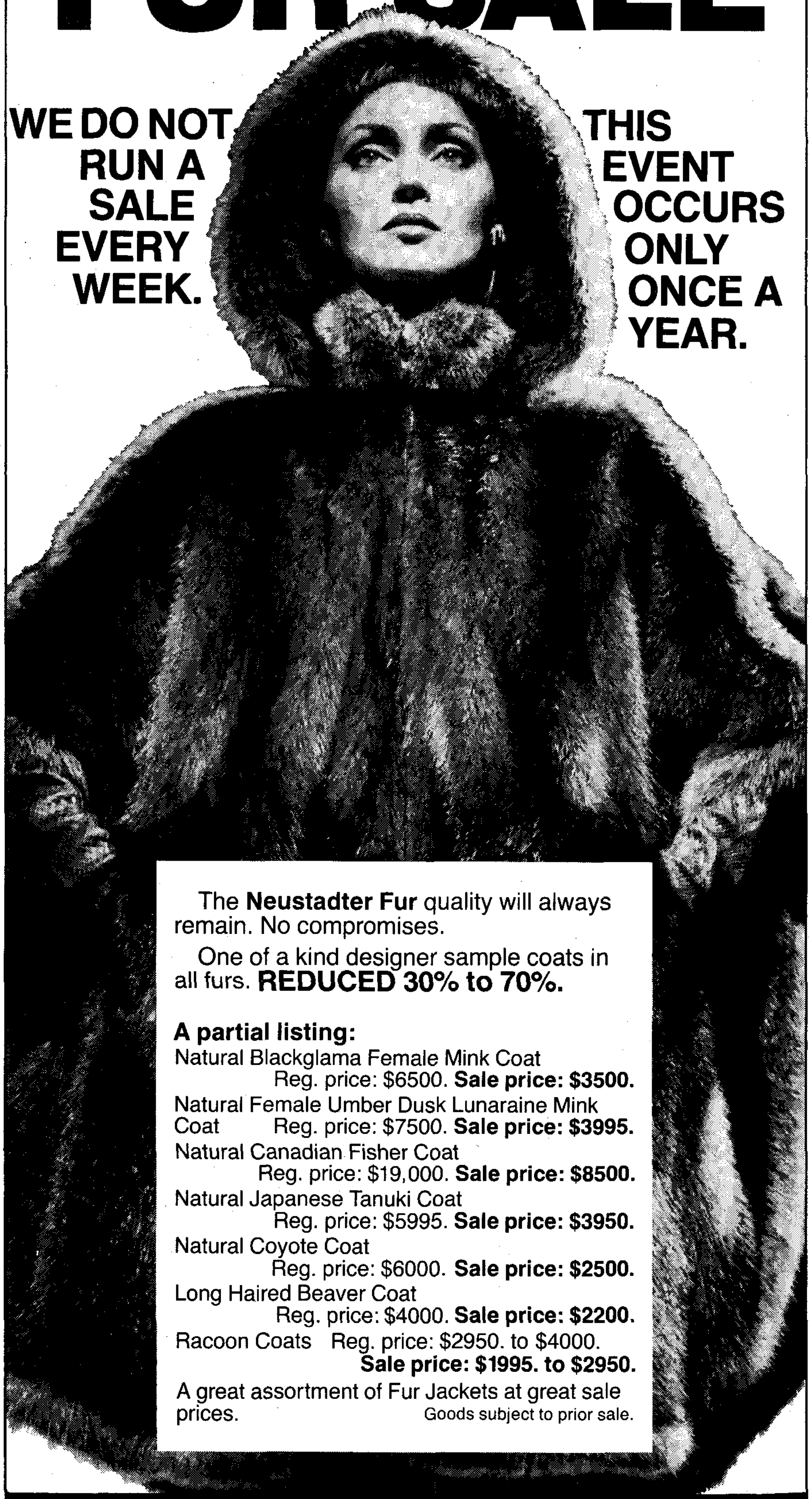

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TOASTY FASHIONS

HERE ARE WOMEN'S CLOTHES (SIZES 2–16), by Harvé Benard and others, at reductions below this company's discount prices. For example: suits, were $179, now $79–$89; wool coats, were $189–$199, now $129–$139; Misty Harbor raincoats, were $139, now $79; down coats, were $139, now $69; car coats and pea jackets, now $89; blazers, were $139, now $69; slacks, were $69, now $39. V. and checks accepted; all sales final. *Better Made Coat & Suit Co., 270 West 38th St., twelfth floor (944-0748); Mon.–Wed. and Fri. 10 a.m.–5 p.m., Thurs. till 6 p.m., and Sat. till 4 p.m.; through 1/31.*

DOUBLE EXPOSURE

THIS PHOTO LAB IS HAVING A SALE. FOR each color-negative enlargement, get a second print from that negative free (for a $12 8-by-10-in. enlargement, second print was $5; for a $22 11-by-14-in. enlargement, second print was $11); for prints from slides, internegs were an additional $11, now $8; 8-by-10-in. prints, were $1.40 each for 100 or more from one negative, now $1; professional copy slides, $5 for first copy, second copy (usually $2.25) free. Free midtown pickup and delivery on orders over $50. Checks accepted; no credit cards. *The Ultimate Image, 443 Park Ave. So., near 30th St., seventh floor (683-4838); Mon.–Fri. 9 a.m.–5:30 p.m.; through 1/31.*

BEAUTIFUL HAIR

INDULGE AT THIS ATTRACTIVE SALON: women's shampoo, cut, and blow-dry, was $45, now $31.50 (for men, was $35, now $24.50); with permanent wave, was $95–$115, now $65–$80; hair relaxing, was $85, now $59.50; single-process coloring, was $35–$45, now $24.50–$31.50; henna rinse, was $35, now $24.50; foil highlighting, was $95–$115, now $65–$80; manicure, was $10, now $7; pedicure, was $20, now $14. By appointment. *Studio Chin, 119 West 57th St., Suite 903 (838-2954); Tues., Fri., and Sat. 10 a.m.–6 p.m. and Wed. and Thurs. till 6:30 p.m.; through 2/28.*

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ing, cut, and blow-dry (was $35) and skin analysis with fifteen-minute tanning treatment (was $25). Cash only. By appointment. *Maddy's Clip Joint, 1543 Second Ave., near 80th St. (288-2400); Tues.–Fri. 11 a.m.–8 p.m. and Sat. 10 a.m.–6 p.m.; through 1/25.*

ELEGANT FABRICS

THE LOVELY FABRICS ON SALE HERE include (prices are per yard): wool jerseys, were $11.95, now $7.95; assorted wools, were $14–$25, now $7.95; wool meltons, were $24.95, now $9.95; wool ribbed jerseys, were $14.95, now $11.95; wool challises, were $24.95, now $17.95; Perry Ellis wools, were $29.95, now $19.95; mohairs, were $39.95, now $24.95; silk prints, were $19.95, now $14.95; raw silks, were $19.95, now $15.95; French alençon laces, were $49.95, now $34.95; Ultrasuede, was $42.95 (at discount), now $34.95; cotton corduroys, were $7.95, now $5.95. A.E., M.C., V., checks accepted; all sales final. *Rosen & Chadick Fabrics, 246 West 40th St. (869-0142); Mon.–Fri. 8 a.m.–6 p.m. and Sat. 9 a.m.–5 p.m.; through 1/31.*

WARM AND FESTIVE

WINTER AND HOLIDAY CLOTHING IN women's sizes 2–16 (20 for London Fog), by Geoffrey Beene, Harvé Benard, Capri, Regina Porter, and others is on sale here: cashmere, wool, and fur-trimmed coats, were $580–$670, now $100–$350; fake-fur coats, were $200–$300, now $75–$120; down coats, were $250, now $40–$120; raincoats, were $230, now $80–$130; outerwear jackets, were $80–$120, now $35–$60; wool suits, were $400, now $80–$150; wool pants and skirts, were $150, now $40–$60; polyester or silk blouses, were $80–$90, now $25–$40. A.E., M.C., V. accepted; no credit cards; all sales final. *Paris Fashion, 512 Seventh Ave., near 38th St., sixth floor (382-1895); Mon.–Fri. 10 a.m.–5 p.m. and Sat. 9 a.m.–3 p.m.; through 2/4.*

LES PETITES

THE WOMEN'S FASHIONS ON SALE HERE, in women's petite sizes 2–6 (some size 0), include: Piaffe and Harvé Benard suits, were $80–$295, now $149; Anne Klein II suits and separates, were $100–$368, now $49–$169; coats, were $270–$450, now $179–$199; lined raincoats, were $290, now $159; gabardine pants, were $88, now $29; wool skirts, were $70–$110, now $49–$79; dresses by Argenti, Raul Blanco, Flora Kung, Maggy London, and Al-

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bert Nipon, were $120–$260, now $59–$139; evening clothes, were $130–$600, now $69–$299; shoes and boots (sizes 4–6), were $120–$165 and $205, respectively, now $75 and $99. A.E., D.C., M.C., V., checks accepted; all sales final. *Piaffe, 841 Madison Ave., at 70th St. (744-9911); Mon., Fri., and Sat. 10 a.m.–6 p.m., Tues.–Thurs. till 7 p.m., and Sun. noon–5 p.m.; while stock lasts.*

LARGER WOMEN

ROYAL WOMAN IS HAVING A WAREHOUSE sale on clothing for women (sizes 14–16), including: Schrader velvet-collared jackets, were $145, now $72.50; Schrader houndstooth-check skirts and slacks, were $80 and $90, respectively, now $40 and $45; cotton ascot blouses, were $55, now $27.50; two-piece polyester-jacquard crêpe de Chine dresses, were $188, now $95; silk blouses and tunics, were $36–$58, now $19.99; cotton-knit chemise dresses, were $49.99, now $24.99; polyester-jersey dresses, were $76, now $38; fur-trimmed capes, were $300, now $150; yellow acrylic pea jackets, were $100, now $39. A.E., D.C., M.C., V., checks accepted; all sales final. *Royal Woman Warehouse, 180 Varick St., fifth floor (807-9435); Mon.–Fri. 11 a.m.–7 p.m. and Sat. 10 a.m.–4 p.m.; through 1/25.*

HOME

GEAR IS HAVING A TERRIFIC SALE. OVER 300 54-in.-wide cotton furnishing-fabric remnants in 1½- to 25-yd. pieces, were $10–$18 a yd., now $4. All in-stock printed fabrics, were $13 a yd., now $10.40; custom-made bedding and fabric window treatments, now 20 percent off. No-iron Gear sheets, were $9–$22, now $4.50–$11; Gear Kids sheets and comforters, now 20 percent off. Also, accessories, dinnerware, flatware, and lamps, including Thomas Trend white-porcelain dinnerware, was $32 a five-piece setting, now $21.50. A.E., M.C., V., checks accepted; all sales final. *Gear Stores, 110 Seventh Ave., near 17th St. (929-2622); Mon.–Sat. 11 a.m.–8 p.m. and Sun. noon–6 p.m.; through 2/2.*

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436-4693); Mon., Wed., and Thurs. 9:30 a.m.–5:30 p.m., Tues. till 7 p.m., and Sun. noon–5 p.m. Call for directions. Sale through 2/4.

IN FUR

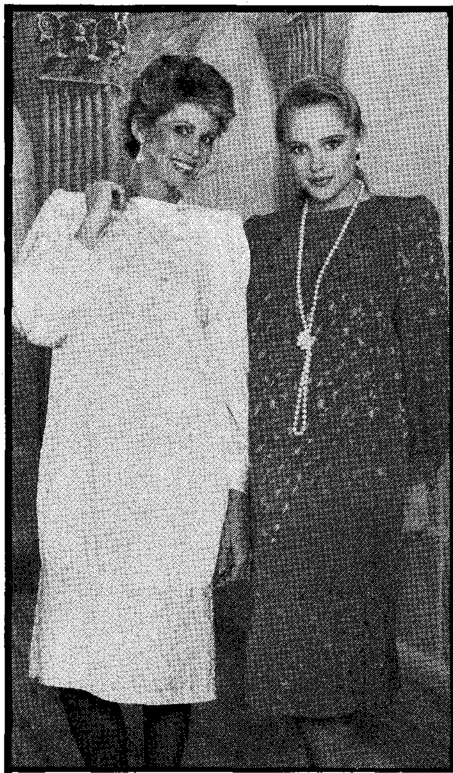
HERE ARE HIGH-STYLE FURS IN WOMEN'S sizes 4–20 and petite size 6 at wholesale prices. For example: oversize natural ecru sheared-mink coats, list $10,000, here $4,295; ranch-mink jackets with silver-fox trim, list $3,500, here $2,295; silver-tip raccoon seven-eighths-length coats, list $6,500, here $2,695; Finnish fitch coats, list $12,000, here $4,295; stone marten coats, list $19,999, here $7,895; oversize natural amber fox coats, list $22,000, here $7,995. A.E., checks accepted (merchandise held until they clear); all sales final. Free appraisals, monograms, alterations, and first summer's storage. *Pellicce BasCardi, 307 Seventh Ave., near 28th St., Suite 1702 (206-8693); Mon.–Sat. 8:30 a.m.–6 p.m. by appointment; through 1/30.*

TAILORED MEN

CLASSIC GARMENTS FOR MEN, IN SIZES 37–46 S, 37–50 R, and 39–50 L and pants sizes 32–46, are here at excellent prices. For example: sport coats and suits, list $375–$425, here $139–$179; cashmere-and-wool suits, list $550, here $259; wool-tweed and Shetland sport jackets, list $275–$325, here $119–$159; selected sport coats, list $159, here $59; overcoats, list $375–$450, here $139–$179; British Warm overcoats, list $350, here $159; tuxedos, list $385, here $179; pants, list $75–$95, here $39–$49. A.E., M.C., V., checks accepted; refunds possible. *Fenwick Clothes, Inc., 22 West 19th St. (243-1100); Mon.–Fri. 9 a.m.–5 p.m. (Thurs. till 7 p.m. during January) and Sat. till 4 p.m.; through 2/28.*

JEWELS

HERE'S A SALE ON ANTIQUE, OLD, AND new jewelry from around the world, including Native American designs. For example: sterling-silver bracelets, some with semi-precious stones, were $15–$300, now $10–$200; silver necklaces (including some signed pieces by Mexican designers Spratling and Los Castellos and by Georg Jensen, Neforms, Lobel, and Coro), were $5–$600, now $3.33–$400; a variety of coral necklaces, were $25–$1,500, now $16.67–$1,000; ivory jewelry, was $10–$200, now $6.67–$133.33; bone beads, were $5–$100, now $3.33–$66.67; semi-precious stone necklaces, were $5–$300, now $3.33–$200. Also, rings, pins, and more. A.E., M.C., V., checks accepted; exchanges possible. *Max Nass, Inc., 118 East 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 4 p.m.; through 1/25.*



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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Jan. 14: *Raoni.* #2—*Prizzi's Honor.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Jan. 8: *Monkey Business* (1952); *Roxie Hart.* Jan. 9: *Dragstrip Girl; Teenage Caveman;* preceded by discussion with Samuel Z. Arkoff. Jan. 10–11: *Frantic; Eva.* Jan. 12: *Ivan the Terrible, Part One* and *Part Two.* Jan. 13: *Laura; Fallen Angel.* Jan. 14: *Suspiria; God Told Me To.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Uforia.* #2—*28 Up.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Runaway Train.* #2—*Enemy Mine.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Jan. 9–29: 1986 New York Gay Film Festival. Jan. 9: *Mala Noche; Hidden Pleasures; Seduction: The Cruel Woman.* Jan. 10: *The Kiss; Alexandria . . . Why?; Horror Vacuii.* Jan. 11: *Short and Sweet and Sour; The Kiss; Olivia; Seduction: The Cruel Woman; Times Square.* Jan. 12: *Mara; Allers-Venues; Domestic Bliss; If She Grows Up Gay; Sparkle's Tavern; Republic of Assassins; Dear Boys.* Jan. 13: *A Strange Love Affair; Seduction: The Cruel Woman; A Midsummer Night's Dream* (1985). Jan. 14: *Horror Vacuii; A Strange Love Affair; Naughty Boys.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Jan. 8: *A Thousand Clowns; Barefoot in the Park.* Jan. 9: *High Noon; The Man Who Shot Liberty Valance.* Jan. 10–11: *The Thin Man Goes Home; Shadow of the Thin Man.* Jan. 12: *The Seven Samurai.* Jan. 13: *La Bête Humaine; Grand Illusion.* Jan. 14: *Beyond a Reasonable Doubt; The Big Heat.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Jan. 8–9: *In the Realm of the Senses; Empire of Passion.* Jan. 10–11: *King of Hearts; Harold and Maude.* Jan. 12: *1900.* Jan. 13–14: *Lenny Bruce Performance Film; Richard Pryor Live on the Sunset Strip.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*When Father Was Away on Business.* #2—*Sotto . . . Sotto.* #3—*Kiss of the Spider Woman.* #4—*Jagged Edge.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*101 Dalmatians.* #2—*Head Office.* #3—*Clue.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *The Jewel of the Nile.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Head Office.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Spies Like Us.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Enemy Mine.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Rocky IV.* #2—*A Chorus Line.* #3—*Young Sherlock Holmes.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Revolution.* #2—*Spies Like Us.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Young Sherlock Holmes.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Out of Africa.* #2—*Rocky IV.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Enemy Mine.* #3—*Krush Groove.* #4—*King Solomon's Mines.* #5—*Back to the Future.* #6—*A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *101 Dalmatians.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. Tent.: *Commando.*

36. EMBASSY 2, 3, 4—B'way nr. 47th St. 730-7262. *Clue.* (Different endings in each theater.)

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*The Annihilators.* #2—*The Jewel of the Nile.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Jagged Edge; One Magic Christmas.*

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Head Office.* #2—*The Alchemist.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *101 Dalmatians.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *White Nights.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *101 Dalmatians.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Jewel of the Nile.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Jagged Edge.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Program unavailable.

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Runaway Train.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Enemy Mine.* Closed evening of Jan. 9.

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Fool for Love.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Spies Like Us.* #2—*Plenty.*

55. BARONET—Third Ave. at 59th St. 355-1663. *White Nights.* **CORONET**—*Clue.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Ran.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Twice in a Lifetime.* #2—832-2720. *Head Office.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Color Purple.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Revolution.* #2—*A Chorus Line.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Enemy Mine.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Jewel of the Nile.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Young Sherlock Holmes.* #2—*Rocky IV.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Head Office.* #2—*Spies Like Us.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *A Chorus Line.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Sugarbaby.* #2—*When Father Was Away on Business.* #3—*Twice in a Lifetime.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Jan. 7–8: *Rope; Shadow of a Doubt.* Jan. 9–11: *The Big Sleep* (1946); *Strangers on a Train.* Jan. 12–13: *The Razor's Edge* (1946); *The Late George Apley.* Jan. 14–15: *Star!*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—Thru Jan. 9: *Jagged Edge.* Opening Jan. 10: *The Mystery of Alexina.* #2—*101 Dalmatians.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Rocky IV.* #2—*The Color Purple.* #3—*Young Sherlock Holmes.* #4—*Out of Africa.* #5—*Spies Like Us.* #6—*The Jewel of the Nile.*

86. THALIA—95th St. W. of B'way. 222-3370. Jan. 8: *Joe Macbeth; Strange Illusion.* Jan. 9: *The Long Goodbye; Kiss Me Deadly.* Jan. 10: *A Day at the Races; A Night at the Opera.* Jan. 11: *Last Tango in Paris; The Passenger.* Jan. 12: *Camille* (1936); *Queen Christina.* Jan. 13: *All That Heaven Allows; Shockproof.* Jan. 14: *Violent Years; Sinister Urge; Jailbait.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Fifty Years of Japanese Cinema. Jan. 7–8: *Sansho the Bailiff; A Geisha.* Jan. 9: *Red Beard.* Jan. 10–11: *Kagemusha.* Jan. 12–13: *Ikiru; Late Spring.* Jan. 14–19: *Chushingura.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Runaway Train.* #2—Thru Jan. 9: *Back to the Future.*

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Opening Jan. 10: *Black Moon Rising.* #3—*Jagged Edge.* #4—*Head Office.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*The Jewel of the Nile.* #2—*Enemy Mine.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. (tickets available in advance): Jan. 9 at 7:30: *Paul Robeson: Tribute to an Artist,* followed by discussion with Paul Robeson Jr. Adm. $8; members $4: Jan. 9 at 6 & 7:15: *In Praise of Hands, Master Weavers of the Andes,* and *The Violin Maker;* artisans will be present. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4; series tickets available. Asian Women Directors. Jan. 10 at 8: *The Arch* (Hong Kong, 1969) by Shu Shuen.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Jan. 8 at 7:30: *Mother, Jugs and Speed* (1976) by Peter Yates, with Bill Cosby.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. 914-698-0098. Adm. $3.50. Jan. 10 at 7 & 9:30: *A Sunday in the Country* (France, 1984) by Bertrand Tavernier.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Jan. 8 at 12:30, 3:15, 6 & 8:45: *La Provinciale* (France, 1982) by Claude Goretta.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. Kaleidoscope—German Post-war Literature in the New German Cinema. Jan. 10 at 2: *The Cell* (West Germany, 1971) by Horst Bienek, in German with French subtitles; Bienek present. Jan. 11 at 1: *The Bread of the Early Years* (West Germany, 1962) by Herbert Vesely; 3:45: *Yesterday Girl* (West Germany, 1966) by Alexander Kluge.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Close-up of Japan New York 1985–86: New Films/Animation. Jan. 9 at 6 & 8:30: *London Calling* (Japan, 1984–85) by Shunichi Nagasaki, and *Warriors of the Wind* (Japan, 1984) by Hayao Miyazaki.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Jan. 12 at 12:30, 1:30 & 2:30: Jewish Artists in Paris: "Chagall—An Artist's Prayer" from *Lamp Unto My Feet* (CBS, 1963), and "Chagall" from *CBS News Sunday Morning* (CBS, 1985). Cinéma Montparnasse: adm. $5: Jan. 12 at 4: *Rien Que les Heures* (France, 1926), silent with French titles, and *Un Chien Andalou* (France, 1928).

THE KITCHEN—512 W. 19th St. 255-5793. Free: Video Viewing Room, thru Feb. 1: Tue.–Fri. at 1: Tapes by request; Tue.–Fri. at 2:30, Sat. at 1: Desire Repressed and Suppressed: *My Days in Heaven* (1981) by Ed Rudolph, *The Complete Anne Frank* (1984) by Dale Hoyt, and *The Woman Next Door* (1985) by Burt Barr; Tue.–Fri. at 3:45, Sat. at 2:15: Selections from "Ugly Actions"; Tue.–Fri. at 5, Sat. at 3:30: Selections from "TNT." Jan. 8, 8–12 midnight: Video Late Night: adm. $5; members $3: 8:30: Desire Repressed and Suppressed (see above); 9:30–midnight: Selections from "Ugly Actions."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** British Film. Jan. 9 at 2:30: *Keep Your Seats Please* (Great Britain, 1936) by Monty Banks, with Alastair Sim; at 6: *Okay for Sound* (Great Britain, 1937) and *Gasbags* (Great Britain, 1940), both by Marcel Varnel. Jan. 10 at 2:30: (See Jan. 9 at 6); at 6: *Waltzes From Vienna (Strauss's Great Waltz)* (Great Britain, 1934) by Alfred Hitchcock. Jan. 11 at 12:30: Warner Bros. Cartoons Golden Jubilee: In Praise of Elmer Fudd; at 2: *Hoots Mon!* (Great Britain, 1939) by Roy William Neill; at 5: *It's Love Again* (Great Britain, 1936) by Victor Saville. Jan. 12 at 12:30: (See Jan. 11 at 12:30); at 2: *London Town (My Heart Goes Crazy)* (Great Britain, 1946) by Wesley Ruggles, and *Challenge to Hollywood:* March of Time, Vol. 12, #5 (Great Britain, 1945); at 5: *Shipyard Sally* (Great Britain, 1939) by Monty Banks. Jan. 13 at 2:30: (See Jan. 11 at 5); at 6: (See Jan. 11 at 2). Jan. 14 at 2:30: (See Jan. 12 at 5); at 6: (See Jan. 12 at 2). **Titus Theater 2:** Jan. 9 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *Code Gray: Ethical Dilemmas in Nursing* (1984) by Ben Achtenberg and Joan Sawyer, and *Abortion: Stories From North and South* (1984) by Gail Singer. Jan. 10–19: Close-up of Japan New York 1985–86: New Films/Animation. Jan. 10 at 3: Films by Kihachiro Kawamoto, 79-min. program of five films (1968–79); 6:30: Films by Osamu Tezuka, 88-min. program of four films (1962–85). Jan. 11 at 2:30: (See Jan. 10 at 6:30); 5:30: Films by Yoji Kuri, 85-min. program of eleven films (1962–78). Jan. 12 at 2:30: (See Jan. 11 at 5:30); 5:30: (See Jan. 10 at 3). Jan. 13 at 6:30: Cineprobe: *Vision, Light-Play/223, 4-Tone,* and other films by Dirk de Bruyn of Australia; de Bruyn present. Jan. 14 at 12:30, 2, 4:30 & 6:30: Japanese Advertising Films.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Jan. 7–9 at 8, Jan. 10–11 at 7:30 & 10:15, Jan. 12 at 4:30 & 7:30, Jan. 13 at 8: *Colonel Redl* (Hungary–West Germany–Austria, 1985) by Istvan Szabo, with Klaus Maria Brandauer. Jan. 14–15 at 8: Tribute to Martin Luther King Jr.: *Go Tell It on the Mountain* (1984) by Stan Lathan, with Paul Winfield and Ruby Dee.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 9 at 12 noon: Classic Documentaries: *Nanook of the North* (1922) by Robert Flaherty, and *Eskimo Artists: Kenojuak* (1964) by John Feeney. Jan. 14 at 12 noon: Ben Hecht, Screenwriter: *Twentieth Century* (1934) by Howard Hawks, with Carole Lombard and John Barrymore; 2:30: *The Lavender Hill Mob* (Great Britain, 1951) by Charles Crichton, with Alec Guinness.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *je tu il elle* (Belgium-France, 1974) by Chantal Akerman.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Americans Looking at Themselves. Jan. 11 at 8: *Sweet Smell of Success* (1957) by Alexander Mackendrick, with Burt Lancaster and Tony Curtis. Jan. 12 at 8: *Broken Blossoms* (1919) by D. W. Griffith, with Lillian Gish; live piano accompaniment.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Jan. 12 at 1:30: *Fury* (1936) by Fritz Lang.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. The L.A. Rebellion: A Turning Point in Black Cinema. Jan. 8 at 12 noon: *Child of Resistance* (1972) by Haile Gerima, and *I and I: An African Allegory* (1977) by Ben Caldwell; 2:30: *Passing Through* (1977) by Larry Clark. Jan. 9–11 at 12 noon, Jan. 12 at 1, Jan. 14 at 2: *Killer of Sheep* (1977) by Charles Burnett; Jan. 9–11 at 2:30, Jan. 12 at 3:30, Jan. 14 at 6: *Bush Mama* (1976) by Haile Gerima.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $7. A Lens on Israel: Society Through Its Cinema. Jan. 12 at 8: *Intimate Story* (Israel, 1981) by Nadav Levitan; Levitan present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*101 Dalmatians.* #2—*The Jewel of the Nile.* #3—*Spies Like Us.*

101. BAINBRIDGE—286 E. 204th St., nr. Webster Ave. 655-1070. #1—Thru Jan. 9 (tent.): *Jagged Edge.* #2—*The Annihilators.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Jan. 9: *Young Sherlock Holmes.* Beg. Jan. 10: *Runaway Train.* #2—*The Jewel of the Nile.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Rocky IV.* #2—*White Nights.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Jan. 9: *The Alchemist.* Beg. Jan. 10 (tent.): *Runaway Train.* #2—*Head Office.* #3—*The Jewel of the Nile.* #4—*Spies Like Us.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Rocky IV.* #2—*The Alchemist.* #3—*101 Dalmatians.* #4—*Enemy Mine.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Out of Africa.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*101 Dalmatians.* #2—*Clue.* #3—*The Annihilators.* #4—*Rocky IV.* #5—*Head Office.* #6—*The Jewel of the Nile.* #7—*Spies Like Us.* #8—*Out of Africa.* #9—*White Nights.* #10—*Young Sherlock Holmes.* #11—*Enemy Mine.* #12—*The Color Purple.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Beg. Jan. 10: *Black Moon Rising.* #2—Beg. Jan. 10: *Out of Africa.* #3—Beg. Jan. 10: *Runaway Train.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Rocky IV.* #2—*White Nights.* #3—*Spies Like Us.* #4—*Young Sherlock Holmes.* #5—*Head Office.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Runaway Train.* #2—*Clue.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*Out of Africa.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—*White Nights.* #4—*Head Office.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Jan. 9: *Spies Like Us.* Beg. Jan. 10: *Black Moon Rising.* #2—*Out of Africa.* #3—*Rocky IV.* #4—*White Nights.* #5—Thru Jan. 9: *Young Sherlock Holmes.* Beg. Jan. 10: *Runaway Train.* #6—*Head Office.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Out of Africa.* #2—Thru Jan. 9: *101 Dalmatians.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Rocky IV.* #2—*101 Dalmatians.* #3—*The Jewel of the Nile.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Jewel of the Nile.* #2—*White Nights.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Young Sherlock Holmes.* #2—*Out of Africa.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Enemy Mine.* #2—*Head Office.* #3—*The Color Purple.* #4—*Rocky IV.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *The Annihilators; Angel.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Jan. 9: *Back to the Future.* #2—Thru Jan. 9 (tent.): *Jagged Edge.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Clue.* #2—*White Nights.* #3—*The Annihilators.* #4—*The Jewel of the Nile.* #5—*Spies Like Us.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*White Nights.* #2—*Out of Africa.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—*Enemy Mine.* #4—*Rocky IV.* #5—*The Alchemist.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Beg. Jan. 10: *Black Moon Rising.* #2—Beg. Jan. 10: *Runaway Train.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Head Office.* #2—*White Nights.* #3—Thru Jan. 9: *Spies Like Us.* Beg. Jan. 10 (tent.): *Runaway Train.* #4—*The Jewel of the Nile.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Rocky IV.* #2—*Spies Like Us.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Head Office.* #2—*The Jewel of the Nile.* #3 & #4—*White Nights.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Color Pur-*

ple. #2—*The Jewel of the Nile.* #3—*Out of Africa.* #4—*Clue.* #5—*The Color Purple.* #6—*The Jewel of the Nile.* #7—*Enemy Mine.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Rocky IV.* #2—*101 Dalmatians.* #3—*Enemy Mine.* #4—*Clue.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*White Nights.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Head Office.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*101 Dalmatians.* #2—Thru Jan. 9: *Clue.* Beg. Jan. 10 (tent.): *Runaway Train.* #3—*Out of Africa.* #4—*The Alchemist.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*White Nights.* #2—*Out of Africa.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Program unavailable.

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*White Nights.* #2—*Clue.* #3—*Enemy Mine.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*The Color Purple.* #2—*101 Dalmatians.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Spies Like Us.* #2—*The Jewel of the Nile.* #3—*The Alchemist.* #4—*Head Office.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Jan. 9: *The Annihilators.* Beg. Jan. 10: *Black Moon Rising.* #2—*White Nights.* #3—Thru Jan. 9: *Clue.* Beg. Jan. 10: *Runaway Train.* #4—*The Jewel of the Nile.* #5—*Out of Africa.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Young Sherlock Holmes.* #2—*Head Office.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Young Sherlock Holmes.* #2—*White Nights.* #3—Thru Jan. 9: *Clue.* Beg. Jan. 10: *Black Moon Rising.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*The Alchemist.* #2—*Enemy Mine.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Runaway Train.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Jan. 9: *Back to the Future.* #2—Thru Jan. 9: *Jagged Edge.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rocky IV.* #2—*Spies Like Us.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—Thru Jan. 9: *Jagged Edge.* #2—Thru Jan. 9: *One Magic Christmas.* #3—Thru Jan. 9: *Back to the Future.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*The Alchemist.* #2—Program unavailable.

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Rocky IV.* #2—*The Jewel of the Nile.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Jan. 9: *Young Sherlock Holmes.* Beg. Jan. 10: *Runaway Train.* #2—*The Jewel of the Nile.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Black Moon Rising.* #2—*Head Office.*

401. NEW DORP—HYLAN—351-6601. #1—*White Nights.* #2—Thru Jan. 9: *Young Sherlock Holmes.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—*The Alchemist.* #2—*Head Office.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Out of Africa.* #2—*Enemy Mine.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Jewel of the Nile.* #2—*Spies Like Us.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*White Nights.* #2—*101 Dalmatians.*

502. BELLEROSE—RKO—775-1351. Jan. 8–14: *Commando.*

503. BELLMORE—THE MOVIES—783-7200. Thru Jan. 9: *Jagged Edge.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*101 Dalmatians.* #2—*Jagged Edge.* #3—Thru Jan. 9: *One Magic Christmas.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Jewel of the Nile.* #2—*White Nights.* #3—Thru Jan. 9: *Enemy Mine.* Beg. Jan. 10 (tent.): *Runaway Train.* #4—*Spies Like Us.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—*Head Office.* #4—Thru Jan. 9: *The Annihilators.* Beg. Jan. 10: *Black Moon Rising.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Spies Like Us.* #2—*Young Sherlock Holmes.* #3—*The Jewel of the Nile.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. *White Nights.*

510. GREAT NECK—SQUIRE—466-2020. #1—Thru Jan. 9: *Enemy Mine.* Beg. Jan. 10: *The Alchemist.* #2—*Spies Like Us.* #3—*Head Office.*

511. HEWLETT—RKO—791-6768. Jan. 8–14: *Commando.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10 (tent.): *Runaway Train.* #2—*The Alchemist.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*Rocky IV.* #2—*The Color Purple.* #3—*Enemy Mine.* #4—*Young Sherlock Holmes.* #5—*Out of Africa.* #6—*Back to the Future.*

514. LAWRENCE—RKO—371-0203. #1—*Young Sherlock Holmes.* #2—*White Nights.* #3—*Clue.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Jan. 9: *Back to the Future.* #2—Thru Jan. 9: *Jagged Edge.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Rocky IV.* #2—*Out of Africa.* #3—*Santa Claus: The Movie.* #4—*Young Sherlock Holmes.* #5—*Clue.* #6—*A Chorus Line.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Jan. 9 (tent.): *A Nightmare on Elm Street, Part 2.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*The Jewel of the Nile.* #2—*Head Office.* #3—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10 (tent.): *Runaway Train.* #4—*Enemy Mine.*

519. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

520. MALVERNE—TWIN—599-6966. #1—Thru Jan. 9: *Back to the Future.* #2—Thru Jan. 9: *Jagged Edge.*

521. MANHASSET—MANHASSET—627-7887. #1—*The Jewel of the Nile.* #2—*Clue.* #3—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10 (tent.): *Runaway Train.*

522. MANHASSET—RKO CINEMA—627-1300. *Young Sherlock Holmes.*

523. MASSAPEQUA—PEQUA—799-6464. *Rocky IV.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Jan. 9: *Clue.* Beg. Jan. 10 (tent.): *Runaway Train.* #2—*The Jewel of the Nile.* #3—*White Nights.* #4—*Spies Like Us.* #5—*101 Dalmatians.* #6—*Head Office.* #7—*The Alchemist.* #8—*The Annihilators.* #9—*Out of Africa.*

525. MERRICK—TWIN—546-1270. #1—*Rocky IV.* #2—*Out of Africa.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Out of Africa.* #2—*Clue.*

527. OCEANSIDE—OCEANSIDE—536-7565. Program unavailable.

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—Thru Jan. 9: *Back to the Future.* Beg. Jan. 10: *Black Moon Rising.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Clue.* #2—*The Annihilators.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Enemy Mine.* #2—*Out of Africa.* #3—*Spies Like Us.* #4—*Head Office.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Rocky IV.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Out of Africa.* #2—*Spies Like Us.*

535. ROSLYN—ROSLYN—621-8488. #1—*Rocky IV.* #2—*White Nights.*

536. SYOSSET—SYOSSET—921-5810. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—*Head Office.*

537. SYOSSET—UA CINEMA 150—364-0700. *White Nights.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Head Office.* #2—*Enemy Mine.* #3—*The Jewel of the Nile.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*Krush Groove.* #2—*Back to the Future.* #3—*Spies Like Us.* #4—*White Nights.* #5—*A Chorus Line.* #6—*Out of Africa.* #7—*Clue.* #8—*Young Sherlock Holmes.* #9—*101 Dalmatians.* #10—*The Color Purple.* #11—*Rocky IV.* #12—*The Annihilators.*

540. WANTAGH—RKO—781-6969. *Enemy Mine.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*Head Office.* #2—Thru Jan. 9: *The Alchemist.* Beg. Jan. 10 (tent.): *Runaway Train.* #3—*The Annihilators.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Jan. 9: *Clue.* #2—Thru Jan. 9: *Back to the Future; One Magic Christmas.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Head Office.* #2—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Runaway Train.* #3—*The Alchemist.*

601. BABYLON—RKO—669-0700. #1—*Enemy Mine.* #2—*White Nights.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—*Young Sherlock Holmes.* #3—*Clue.*

603. BAY SHORE—CINEMA—665-1722. *The Jewel of the Nile.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Rocky IV.* #2—*Spies Like Us.*

606. BRENTWOOD—BRENTWOOD—273-3900. *The Alchemist.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Enemy Mine.* #2—*101 Dalmatians.* #3—*The Color Purple.* #4—*The Jewel of the Nile.* #5—*Clue.* #6—*A Chorus Line.* #7—*Rocky IV.* #8—*Out of Africa.* #9—*White Nights.* #10—*Spies Like Us.* #11—*Head Office.* #12—*The Annihilators.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—*The Annihilators.* #3—*Head Office.* #4—*Clue.* #5—*The Jewel of the Nile.* #6—*A Chorus Line.* #7—*White Nights.* #8—*Rocky IV.* #9—*The Color Purple.* #10—*Spies Like Us.*

610. COMMACK—RKO—499-4545. #1—*The Annihilators.* #2—*Enemy Mine.*

611. CORAM—PINE—698-6442. #1—*White Nights.* #2—*Head Office.* #3—*Rocky IV.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Spies Like Us.* #4—*Out of Africa.* #5—Thru Jan. 9: *Enemy Mine.* #6—Thru Jan. 9: *Young Sherlock Holmes.* Beg. Jan. 10: *Black Moon Rising.* #7—Thru Jan. 9: *White Nights.* Beg. Jan. 10: *Runaway Train.* #8—*Head Office.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Out of Africa.* #2—*The Jewel of the Nile.* #3—Thru Jan. 9: *Clue.* Beg. Jan. 10: *Runaway Train.* #4—Thru Jan. 9: *Spies Like Us.* Beg. Jan. 10: *Fool for Love.* #5—*Head Office.*

614. ELWOOD—ELWOOD—499-7800. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Jan. 9: *Clue.* #2—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Spies Like Us.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Head Office.* #2—*Spies Like Us.* #3—*Clue.* #4—*White Nights.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Rocky IV.*

620. ISLIP—ISLIP—581-5200. #1—*Head Office.* #2—*White Nights.* #3—*Enemy Mine.*

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MOVIES

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Jewel of the Nile.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru Jan. 9: *Jagged Edge.* Beg. Jan. 10: *Agnes of God.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Rocky IV.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.* #4—*Head Office.* #5—Thru Jan. 9: *Clue.* Beg. Jan. 10: *Runaway Train.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Jan. 9: *Enemy Mine.* Beg. Jan. 10: *The Alchemist.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Jan. 9: *Jagged Edge.* Beg. Jan. 10: *Agnes of God.*

628. OAKDALE—OAKDALE—589-8118. Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Back to the Future.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—Thru Jan. 9: *Spies Like Us.* Beg. Jan. 10: *Black Moon Rising.* #2—*Rocky IV.* #3—Thru Jan. 9: *Enemy Mine.* Beg. Jan. 10: *The Alchemist.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*Out of Africa.* #2—*White Nights.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *The Jewel of the Nile.* **OUTDOOR**—*The Annihilators.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Head Office.* #2—Thru Jan. 9: *Young Sherlock Holmes.* Beg. Jan. 10: *Runaway Train.*

633. PORT JEFFERSON—MINI EAST—928-6555. Thru Jan. 9: *Spies Like Us.* Beg. Jan. 10: *Runaway Train.* **WEST**—*Out of Africa.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Jan. 8–14: *Commando.*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Jan. 9: *101 Dalmatians.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Jan. 9: *Dance With a Stranger.* Beg. Jan. 10: *Wetherby.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Rocky IV.* #2—*White Nights.* #3—*Clue.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Jan. 9: *Jagged Edge.* Beg. Jan. 10: *Back to the Future.* #2—Thru Jan. 9: *101 Dalmatians.*

640. SMITHTOWN—SMITHTOWN—265-1551. Thru Jan. 9: *White Nights.* Beg. Jan. 10: *Runaway Train.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Rocky IV.* #2—Thru Jan. 9: *Young Sherlock Holmes.* #3—*White Nights.*

642. STONY BROOK—LOEWS—751-2300. #1—*Rocky IV.* #2—*Out of Africa.* #3—*Young Sherlock Holmes.*

643. WEST ISLIP—TWIN—669-2626. #1—Thru Jan. 9 (tent.): *Clue.* #2—Thru Jan. 9: *Back to the Future.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Young Sherlock Holmes.* #2—*White Nights.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Jan. 9: *Enemy Mine.* Beg. Jan. 10: *Black Moon Rising.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Young Sherlock Holmes.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*White Nights.* #2—*Clue.* #3—*Head Office.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*White Nights.* #2—*Head Office.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Spies Like Us.* #2—*Young Sherlock Holmes.* #3—*Clue.* #4—*The Jewel of the Nile.*

706. LARCHMONT—PLAYHOUSE—834-3001. *White Nights.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Spies Like Us.* #2—*Out of Africa.* #3—*Head Office.* #4—*The Jewel of the Nile.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*White Nights.* #2—Thru Jan. 9: *Spies Like Us.* Beg. Jan. 10 (tent.): *Fool for Love.*

709. MOUNT VERNON—PARKWAY—664-3311. Program unavailable.

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Spies Like Us.* #2—*Out of Africa.* #3—*White Nights.* #4—*The Annihilators.* #5—*Head Office.* #6—*Clue.* #7—*The Jewel of the Nile.*

711. NEW ROCHELLE—TOWN—632-4000. *Rocky IV.*

712. OSSINING—ARCADIAN—941-5200. #1—*Spies Like Us.* #2—*The Jewel of the Nile.* #3—*Out of Africa.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Out of Africa.* #4—*Head Office.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Spies Like Us.* #2—*101 Dalmatians.* #3—*Young Sherlock Holmes.* #4—*Enemy Mine.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Jan. 9: *Jagged Edge.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

717. RYE—RYE RIDGE—939-8177. #1—*Rocky IV.* #2—Thru Jan. 9: *Young Sherlock Holmes.*

718. SCARSDALE—FINE ARTS—723-6699. *A Chorus Line.*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*101 Dalmatians.* #2—*Out of Africa.*

721. WHITE PLAINS—UA CINEMA—946-2820. *The Alchemist.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*101 Dalmatians.* #2—*The Color Purple.* #3—*Rocky IV.* #4—*Enemy Mine.*

723. YONKERS—MOVIELAND—793-0002. #1—*The Jewel of the Nile.* #2—*Out of Africa.* #3—*Young Sherlock Holmes.* #4—*Spies Like Us.*

724. YONKERS—PARK HILL—969-4477. #1—*The Alchemist.* #2—*101 Dalmatians.* #3—*The Annihilators.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*White Nights.* #2—Thru Jan. 9: *Target.* Beg. Jan. 10: *Runaway Train.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Jewel of the Nile.*

754. NANUET—RKO MOVIES—623-0211. #1—*A Chorus Line.* #2—*White Nights.* #3—*Head Office.* #4—*The Color Purple.* #5—*Rocky IV.*

755. NEW CITY—TOWN—634-5100. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Spies Like Us.* #2—*The Jewel of the Nile.*

757. NYACK—CINEMA EAST—358-6631. *Enemy Mine.*

759. PEARL RIVER—CENTRAL—735-2530. *Rocky IV.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Young Sherlock Holmes.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*White Nights.* #2—*Enemy Mine.*

763. STONY POINT—9 W CINEMA—942-0303. *101 Dalmatians.*

764. SUFFERN—LAFAYETTE—357-6030. *Clue.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Head Office.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—*A Chorus Line.*

801. DANBURY—CINE—743-2200. #1—*White Nights.* #2—*Spies Like Us.* #3—*Clue.*

802. DANBURY—CINEMA—748-2923. #1—*Rocky IV.* #2—*The Jewel of the Nile.*

803. DANBURY—PALACE—748-7496. #1—Thru Jan. 9: *The Annihilators.* Beg. Jan. 10: *Black Moon Rising.* #2—*Head Office.* #3—Thru Jan. 9: *Enemy Mine.* Beg. Jan. 10: *Runaway Train.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

806. FAIRFIELD—COUNTY—334-1411. *101 Dalmatians.*

807. GREENWICH—CINEMA—869-6030. #1—*A Chorus Line.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*The Color Purple.* #2—*White Nights.* #3—Thru Jan. 9: *Clue.* Beg. Jan. 10: *Fool for Love.*

810. NORWALK—CINEMA—838-4504. #1—*Enemy Mine.* #2—*Spies Like Us.*

811. NORWALK—NORWALK—866-9202. *Clue.*

812. SOUTH NORWALK—SONO—866-9202. Jan. 8-14: *Wetherby.*

813. SPRINGDALE—STATE—325-0250. Program unavailable.

814. STAMFORD—AVON—324-9205. #1—*Enemy Mine.* #2—Beg. Jan. 10: *Black Moon Rising.*

815. STAMFORD—CINEMA—324-3100. #1—*Rocky IV.* #2—*Spies Like Us.* #3—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Runaway Train.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Jan. 9: *Trackers.* #2—Thru Jan. 9: *Jagged Edge.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Jewel of the Nile.* #2—*Head Office.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Rocky IV.* #2—*White Nights.* #3—*Spies Like Us.*

819. WESTPORT—FINE ARTS—227-3324. #1—*White Nights.* #2—*The Color Purple.* #3—227-9619. *Rocky IV.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Young Sherlock Holmes.*

821. WILTON—CINEMA—762-5678. *The Jewel of the Nile.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*White Nights.* #2—Thru Jan. 9 (tent.): *Spies Like Us.* #3—Thru Jan. 9 (tent.): *101 Dalmatians.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Enemy Mine.* #2—*Out of Africa.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Young Sherlock Holmes.* #2—*Rocky IV.* #3—*Clue.*

903. JERSEY CITY—STATE—653-5200. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—*The Alchemist.* #4—*Head Office.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Enemy Mine.* #2—*Spies Like Us.* #3—*Clue.* #4—*Young Sherlock Holmes.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*White Nights.* #2—*A Chorus Line.* #3—*Rocky IV.* #4—*The Jewel of the Nile.* #5—*Out of Africa.* #6—*The Color Purple.*

907. WEST NEW YORK—MAYFAIR—865-2010. Program unavailable.

Essex County

910. BLOOMFIELD—CENTER—748-7900. *White Nights.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Jewel of the Nile.*

915. LIVINGSTON—COLONY—992-0800. *Out of Africa.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *White Nights.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—*Rocky IV.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Rocky IV.* #2—*Clue.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—Thru Jan. 9: *Krush Groove.* #2—Thru Jan. 9: *101 Dalmatians.* #3—Thru Jan. 9: *One Magic Christmas.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rocky IV.* #2—*Head Office.* #3—Thru Jan. 9: *101 Dalmatians.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Head Office.* #2—*Santa Claus: The Movie.* Beg. Jan. 10: *Fool for Love.* #3—*White Nights.*

922. VERONA—VERONA—239-0880. Thru Jan. 9: *Enemy Mine.* Beg. Jan. 10: *Runaway Train.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Program unavailable.

931. CRANFORD—RKO—276-9120. #1—*Rocky IV.* #2—*Out of Africa.*

932. ELIZABETH—ELMORA—352-3483. *101 Dalmatians.*

933. LINDEN—TWIN—925-9787. #1—*Head Office.* #2—*Enemy Mine.*

934. ROSELLE PARK—PARK—245-0358. Thru Jan. 9: *Back to the Future.*

935. SUMMIT—STRAND—273-3900. *The Jewel of the Nile.*

936. UNION—FIVE POINTS—964-3466. #1—Thru Jan. 9: *101 Dalmatians.* #2—Thru Jan. 9: *Spies Like Us.*

937. UNION—LOST PICTURE SHOW—964-4497. *Clue.*

938. UNION—RKO—686-4373. #1—*White Nights.* #2—*Young Sherlock Holmes.*

939. WESTFIELD—RIALTO—232-1288. #1—*Head Office.* #2—*The Jewel of the Nile.* #3—*The Alchemist.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Jan. 9: *Clue.* #2—Thru Jan. 9: *101 Dalmatians.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Jan. 9: *101 Dalmatians.*

951. CLOSTER—CLOSTER—768-8800. Thru Jan. 9: *Young Sherlock Holmes.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Clue.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. *Rocky IV.*

954. FAIR LAWN—HYWAY—796-1717. #1—*101 Dalmatians.* #2—*The Alchemist.*

955. FAIRVIEW—TWIN—941-2424. #1—*Young Sherlock Holmes.* #2—*Enemy Mine.*

956. FORT LEE—LINWOOD—944-6900. #1—*Head Office.* #2—*Spies Like Us.*

957. FORT LEE—SHARON—224-0202. *White Nights.*

958. OAKLAND—TWIN—337-4478. #1—*Spies Like Us.* #2—*White Nights.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Jan. 9: *Back to the Future.* #2—Thru Jan. 9: *Jagged Edge.*

960. PARAMUS—CINEMA 35—845-5070. *The Alchemist.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *101 Dalmatians.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Color Purple.* #2—*Head Office.* #3 & #7—*The Jewel of the Nile.* #4 & #8—*Rocky IV.* #5—*Out of Africa.* #6—*Young Sherlock Holmes.* #9—*Clue.* #10—*White Nights.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*The Annihilators.* #2—*Spies Like Us.* #3—*A Chorus Line.*

965. RAMSEY—CINEMA—825-2090. *Rocky IV.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Jan. 9 (tent.): *Jagged Edge.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*The Jewel of the Nile.* #2—*White Nights.* #3—*Young Sherlock Holmes.* #4—*Clue.*

969. RIDGEWOOD—ROSEBUD—670-9183. Jan. 6-9: *Night Must Fall.* Jan 10-12: *Another Thin Man.* Jan. 13-16: *Dr. Zhivago.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Jan. 9: *Back to the Future.* #2—Thru Jan. 9: *101 Dalmatians.*

971. TEANECK—MOVIE CITY—836-3334. #1—*One Magic Christmas.* #2—*101 Dalmatians.* #3—*Jagged Edge.* #4—*Back to the Future.*

972. TENAFLY—BERGEN—567-0004. *The Jewel of the Nile.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Spies Like Us.* #2—*The Jewel of the Nile.* #3—Thru Jan. 9: *101 Dalmatians.* Beg. Jan. 10: *Runaway Train.* #4—*White Nights.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from the period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **33, 88, 216, 321, 324, 513, 515, 520, 529, 539, 542, 628, 639, 643, 934, 959, 970, 971**

BLACK MOON RISING—(1 hr. 40 min. '86) Tommy Lee Jones stars as a man working undercover in Los Angeles for the Justice Department on a case of industrial espionage. With Linda Hamilton, Robert Vaughn, Richard Jaeckel, and Bubba Smith. Screenplay by John Carpenter, Desmond Nakano, and William Gray; story by Carpenter. Dir. Harley Cokliss. R. **88, 200, 206, 220, 316, 318, 400, 507, 529, 612, 629, 645, 803, 814**

A CHORUS LINE—(1 hr. 57 min., '85) It isn't a fiasco, but it isn't good either. The show's perfection of form, as everyone knows, is a miracle. A group of young dancers, auditioning for a big musical, appear on stage as a group, then as individuals, then as a series of small platoons, then as a group again—on and on, without pause, through a variety of musical and dramatic moods. The filmmakers (director Richard Attenborough, choreographer Jeffrey Hornaday, screenwriter Arnold Schulman) have *tried* for the same kind of continuity. They've shot most of the picture on an actual stage, and they keep things moving. What's been lost, however, is the entrancing gracefulness of the organic form changing and defining itself through time. Every close-up, every cut breaks the group into an artificial division, and we don't see the numbers whole, the way we would in a theater. The dancers' deplorable monologues, which, on stage, were pressed into the numbers, are now given whacking emphasis—the banal, therapeutic side of the material has grown overpowering. As the domineering choreographer, Michael Douglas glowers and snaps his desk light on and off portentously, but Alyson Reed is touching as the former star dancer who needs a job. Among the "gypsies," Gregg Burge and Charles McGowan are outstanding. (Dec. 16, 1985) PG-13. **25, 62, 80, 516, 539, 607, 609, 718, 754, 800, 807, 905, 964**

CLUE—(1 hr. 27 min., '85) A comedy whodunit with three different endings, only one of which will be shown at each theater. Based on the popular Parker Brothers board game. With Eileen Brennan, Tim Curry, Madeline Kahn, Christopher Lloyd, Michael McKean, Martin Mull, and Lesley Ann Warren. Screenplay by Jonathan Lynn; story by John Landis and Lynn. Dir. Lynn. PG. **20, 36, 55, 114, 202, 217, 304, 306, 309, 312, 316, 318, 514, 516, 521, 524, 526, 531, 539, 542, 602, 607, 609, 613, 615, 618, 624, 637, 643, 702, 705, 710, 764, 801, 808, 811, 902, 904, 918, 937, 940, 952, 963, 968**

THE COLOR PURPLE—(2 hr. 35 min., '85) Reviewed in this issue. PG-13. **10, 33, 56, 61, 85, 114, 214, 304, 313, 513, 539, 607, 609, 722, 754, 808, 819, 905, 963**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver (Rupert Everett). An alcoholic dropout from an upper-class family, he's a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there*. (Aug. 19, 1985) R. **636**

ENEMY MINE—(1 hr. 49 min., '85) Dennis Quaid and Lou Gossett Jr. are enemy space pilots—Quaid a man from Earth and Gossett a Drac from Dracon—who crash-land on a distant, inhospitable planet and must learn to trust and respect each other in order to survive. Screenplay by Edward Khmara, based on the story by Barry Longyear. Dir. Wolfgang Petersen. PG-13. **5, 24, 33, 50, 65, 89, 110, 114, 214, 219, 304, 306, 312, 319, 404, 506, 510, 513, 518, 532, 538, 540, 601, 607, 610, 612, 620, 626, 629, 645, 714, 722, 757, 762, 803, 810, 814, 901, 904, 922, 933, 955**

FOOL FOR LOVE—(1 hr. 47 min., '85) On the stage, Sam Shepard's 1983 play was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert." In the enclosed space, the actors stalked and circled, slamming the walls with their palms and backs. You would have to be willfully naive to see much more in the play than a sensational display of stage movement, but it was juicy fun. But Shepard and director Robert Altman must have been dissatisfied with the play's proven power as an actors' piece. Altman has emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—he has them restlessly moving in and out of a motel room, staring through windows, brooding. The lines about how Eddie and May are linked together for life now seem merely fanciful. And Shepard, speaking in a sharp and querulous voice, is an inadequate Eddie; his crazy nastiness feels remote, impersonal, even put-on. Kim Basinger is a spectacularly beautiful movie slattern, but she's not raw enough; she gives a touching but too genteel performance. The actors never join together, and Altman lays on the symbolic overtones. We're left with very little—with superimposed, unearned myth resonating in the desert-dry air of "art." With Harry Dean Stanton. (Dec. 9, 1985) R. **51, 613, 708, 808, 921**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63**

HEAD OFFICE—(1 hr. 30 min., '86) The son of a U.S. Senator, hired by a powerful corporation only because of his father's influence, falls in love with a woman who is leading public protests of the company's practices: a comedy. With Judge Reinhold, Eddie Albert, Jane Seymour, Rick Moranis, Danny DeVito, Wallace Shawn, Richard Maser, and Lori-Nan Engler. Written and directed by Ken Finkleman. PG-13. **20, 22, 40, 60, 68, 88, 106, 114, 201, 204, 206, 214, 300, 302, 308, 315, 317, 400, 403, 507, 510, 518, 524, 532, 536, 538, 541, 600, 607, 609, 611, 612, 613, 618, 620, 624, 632, 702, 703, 707, 710, 713, 754, 765, 803, 817, 903, 920, 921, 933, 939, 956, 963**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. (Oct. 14, 1985) R. **11, 39, 47, 84, 88, 101, 216, 321, 324, 503, 505, 515, 520, 529, 623, 627, 639, 715, 816, 959, 967, 971**

THE JEWEL OF THE NILE—(1 hr. 45 min., '85) Kathleen Turner, Michael Douglas, and Danny DeVito reprise their roles from *Romancing the Stone* (romance novelist, fearless rogue, and sleazy opportunist, respectively) in a new adventure set in the deserts of North Africa. Written by Mark Rosenthal and Lawrence Konner. Dir. Lewis Teague. PG. **21, 37, 46, 66, 85, 89, 100, 103, 106, 114, 204, 208, 209, 217, 219, 300, 302, 304, 308, 315, 316, 320, 327, 328, 405, 506, 507, 508, 518, 521, 524, 536, 538, 603, 607, 609, 611, 612, 613, 621, 624, 631, 700, 705, 707, 710, 712, 713, 723, 753, 756, 802, 805, 817, 821, 903, 905, 912, 923, 935, 939, 952, 963, 968, 972, 974**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **11, 53, 519**

THE MYSTERY OF ALEXINA—(1 hr. 26 min., '85) In French, Eng. subtitles. The story of a nineteenth-century hermaphrodite, based on research by the late philosopher Michel Foucault on the memoirs of Herculine Barbin. Starring Vuillemin. Screenplay by Jean Gruault. Dir. René Féret. **84**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent confrontation between these two, which is no less powerful for being completely inevitable, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

ONE MAGIC CHRISTMAS—(1 hr. 29 min., '85) Mary Steenburgen, a heroically put-upon wife (two kids, no money, husband out of work), incurs the displeasure of Santa Claus. The rattled Mary won't say "Merry Christmas," she won't mail her daughter's letter to Santa. So the angel Gideon, in the comically morose person of Harry Dean Stanton, is dispatched by Santa to apply a little pressure. And with Gideon's gentle interference, bad goes to worse: Husband gets shot trying to stop a bank robbery; kids are whisked away by the robber. Eventually, Mary comes around. Gee, how nice. This bit of seasonal fun, from the Disney people, is the first film I've seen that makes me think the white-bearded reindeer lover is an out-and-out sadist. Call Dr. Bettelheim before sending your kids to this one. (Dec. 2, 1985) G. **39, 324, 505, 542, 919, 971**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Cinematographer David Watkin has captured the special nature of Kenya's light and the burnt-pottery colors. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 32, 64, 85, 111, 114, 200, 203, 206, 207, 213, 218, 304, 309, 310, 314, 316, 404, 513, 516, 524, 525, 526, 532, 534, 539, 602, 607, 609, 612, 613, 630, 633, 642, 700, 707, 710, 712, 713, 720, 723, 761, 800, 804, 805, 807, 819, 901, 905, 915, 917, 918, 931, 952, 963, 973**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **1**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, decides that he has had enough and cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. In *Ran,* Kurosawa is more interested in the spaces between people than in who they are or what they feel. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **57**

RAONI—(1 hr. 25 min., '79) In Portuguese and Kayapo, Eng. subtitles. A documentary about the Mekronoti Indians of Brazil's Amazon jungle, whose way of life is threatened by the expanding development of white settlers. Narrated by Marlon Brando. Written and directed by Jean-Pierre Dutilleux. **1**

REVOLUTION—(2 hr. 4 min., '85) An epic drama set against the battles of the American Revolution. With Al Pacino, Donald Sutherland, and Nastassja Kinski. Written by Robert Dillon. Dir. Hugh Hudson. PG. **30, 62**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. With Talia Shire, more wan than ever, and Burt Young, blowing garlic breath across the table. See it if you're up for a neo-Cold War cartoon. (Dec. 9, 1985) PG. **25, 32, 67, 85, 104, 110, 114, 201, 203, 206, 208, 214, 219, 301, 305, 306, 307, 322, 327, 402, 507, 513, 516, 523, 525, 533, 535, 539, 604, 607, 609, 611, 612, 614, 619, 624, 629, 637, 641, 642, 711, 713, 716, 717, 722, 754, 755, 759, 802, 815, 818, 819, 902, 905, 917, 918, 920, 931, 952, 953, 963, 963, 965**

RUNAWAY TRAIN—(1 hr. 51 min., '85) Two escaped convicts and a railroad employee riding on a runaway train try to stop it. With Jon Voight, Eric Roberts, Rebecca DeMornay, Kyle T. Heffner, John P. Ryan, T. K. Carter, and Kenneth McMillan. Screenplay by Djordje Milicevic, Paul Zindel, and Edward Bunker, based on an original screenplay by Akira Kurosawa. Dir. Andrei Konchalovsky. R. **5, 49, 88, 103, 106, 200, 202, 206, 220, 300, 309, 316, 320, 328, 506, 512, 518, 521, 524, 541, 600, 612, 613, 624, 632, 633, 640, 725, 803, 815, 922, 974**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO . . . SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **11**

SPIES LIKE US—(1 hr. 44 min., '85) Chevy Chase and Dan Aykroyd star as two inept, newly-recruited American spies in this spoof of international espionage. With Steve Forrest, Donna Dixon, Bruce Davison, William Prince, Bernie Casey, and Tom Hatten. Screenplay by Aykroyd, Lowell Ganz, and Babaloo Mandel; story by Aykroyd and Dave Thomas. Dir. John Landis. PG. **23, 30, 54, 68, 85, 100, 106, 108, 114, 201, 204, 206, 217, 219, 300, 301, 308, 315, 320, 322, 405, 506, 508, 510, 524, 532, 534, 536, 539, 604, 607, 609, 612, 613, 615, 618, 624, 629, 633, 705, 707, 708, 710, 712, 714, 723, 756, 801, 810, 815, 818, 900, 903, 904, 911, 923, 936, 956, 958, 964, 974**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. He's infantilized yet still potent—a pliant, pleasing lover for a woman to indulge and spoil. If the movie had been done realistically, it might have been grotesque, but the stylized lighting scheme (purple, blue, pink, and soft green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon; cinematography by Johanna Heer. (Nov. 25, 1985) **81**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up,* and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up,* and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **60, 81**

UFORIA—(1 hr. 40 min., '83) A comedy about a young woman with ESP who claims to have picked up messages of spiritual salvation through her television set. With Cindy Williams, Harry Dean Stanton, and Fred Ward. Written and directed by John Binder. PG. **4**

WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold, gray style of British anguish. In the Yorkshire countryside, a young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave), then returns the next day and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the insinuating pauses and silences that are a staple of the British highbrow theater. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. (July 29, 1985) R. **636, 812**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son, a round-faced six-year-old. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11, 81**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving,* Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **43, 55, 104, 114, 201, 204, 206, 209, 217, 218, 300, 302, 307, 310, 312, 316, 318, 401, 500, 506, 509, 514, 524, 535, 537, 539, 601, 607, 609, 611, 612, 618, 620, 630, 637, 640, 641, 644, 702, 703, 706, 708, 710, 725, 754, 762, 801, 808, 818, 819, 900, 905, 910, 916, 921, 938, 957, 958, 963, 968, 974**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Shot in England, this Steven Spielberg production (Barry Levinson directed, impersonally) is handsome in a standard, big-studio, British, Culver-City-on-Thames style. At a beautiful, mahogany-and-leather London school, the young Sherlock (Nicholas Rowe) and Watson (Alan Cox) meet for the first time. The two English actors are perfect. Nicholas Rowe's Sherlock already has a sense of his own destiny; he's arrogant and a bit high-pitched, but he's an appealingly gallant young man, still capable of love (the movie will explain how he became a marble-souled eunuch). Alan Cox's Watson, already tending to corpulence, exudes caution: When Holmes does something brazen, Cox's bottom lip squares off into a wall of disapproval. The two boys' companionship is quite engaging, but screenwriter Chris Columbus involves them in a mystery more Spielbergian than Sherlockian. There are hallucinogenic visions (some quite amusing), many chase scenes, flying scenes, and an underground temple sequence complete with sacrificial virgins and bald-headed goons—the episode is contemptibly similar to the one in *Indiana Jones and the Temple of Doom.* By the end of the movie, one is disgusted. *Young Sherlock* has flair, but it's hollow and imitative. With Anthony Higgins. (Dec. 16, 1985) PG-13. **25, 31, 67, 85, 103, 108, 114, 201, 203, 206, 213, 305, 307, 317, 318, 328, 401, 508, 513, 514, 516, 522, 539, 602, 612, 614, 632, 641, 642, 644, 701, 705, 714, 716, 717, 723, 755, 760, 820, 902, 904, 911, 923, 938, 951, 955, 963, 968**

REVIVALS

BEYOND A REASONABLE DOUBT—(1 hr. 20 min., '56) This illogical and unconvincing little mystery, in which a novelist attempts the perfect crime, was Fritz Lang's last American film—after it was completed he decided he could no longer take the frustrations of directing in Hollywood. With Dana Andrews, Sidney Blackmer, and Joan Fontaine. **8**

THE BIG SLEEP (1946)—(1 hr. 54 min.) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, for Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. **83**

CAMILLE (1936)—(1 hr. 48 min.) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard M-G-M script and supporting players. Dir. George Cukor. **86**

A DAY AT THE RACES—(1 hr. 51 min., '37) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on, torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. **86**

GRAND ILLUSION—(1 hr. 52 min., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **8**

KAGEMUSHA—(2 hr. 39 min., '80) In Japanese, Eng. subtitles. Akira Kurosawa's great film, made at age 70. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuya Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Every movement and gesture is vibrant and heroically decisive, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. **87**

LAST TANGO IN PARIS—(2 hr. 9 min., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. **86**

LAURA—(1 hr. 28 min., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **2**

A NIGHT AT THE OPERA—(1 hr. 30 min., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. **86**

1900—(4 hr. 5 min., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of an aristocratic Italian family. Robert De Niro and Gérard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. **9**

101 DALMATIANS—(1 hr. 19 min., '61) Walt Disney's animated feature, a comedy-adventure about two London dogs, their human "pets," and the dognapping villainess Cruella De Ville. With the voices of Rod Taylor, Ben Wright, and J. Pat O'Malley. Story by Bill Peet, based on Dodie Smith's book *The Hundred and One Dalmatians.* Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. G. **20, 34, 41, 44, 84, 88, 100, 110, 114, 202, 207, 208, 306, 309, 313, 320, 400, 500, 505, 512, 518, 521, 524, 539, 600, 607, 615, 628, 635, 639, 714, 720, 722, 724, 763, 806, 815, 900, 919, 920, 936, 940, 950, 954, 962, 970, 971, 974**

THE RAZOR'S EDGE (1946)—(2 hr. 26 min.) The gigantic, original film version of Somerset Maugham's novel revolving around one man's search for faith and the meaning of life. The dramatic sequences are excellent; the philosophy, as in the book, seems weak and aimless. With Tyrone Power, Gene Tierney, Clifton Webb, Anne Baxter, Herbert Marshall, and John Payne. Dir. Edmund Goulding. **83**

RICHARD PRYOR LIVE ON THE SUNSET STRIP—(1 hr. 28 min., '82) In this screamingly funny concert film shot in December 1981, at the Palladium in Los Angeles, Richard Pryor works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. He tells the story of his famous "accident" in 1980 without masochism or self-pity, bringing hilarity to the point of terror. Dir. Joe Layton. **9**

ROXIE HART—(1 hr. 15 min., '42) As a publicity stunt, a lamebrain actress of the 1920s falsely claims to have murdered her husband. This satire of trial-by-tabloid and courtroom antics is rather labored, and a dark, forties mood pervades it, down to the hopelessly inappropriate costumes. But there are some good cynical jokes and a number in which Ginger Rogers makes the jail house rock by teaching the inmates the black bottom. Dir. William Wellman. **2**

THE SEVEN SAMURAI—(Uncut: 3 hr. 28 min., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **8**

STRANGERS ON A TRAIN—(1 hr. 41 min., '51) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **83**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Friday, January 10

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder, directed by John Malkovich. Previews start 1/10 prior to a 1/30 opening. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Preview prices are $27 except Sat. night which is $30. After opening all prices are $30, except Sat. night which is $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 25 min. All major credit cards.

Saturday, January 11

LILLIAN—Zoe Caldwell in a new one-woman show by William Luce, based on Lillian Hellman's three books, *Scoundrel Time, An Unfinished Woman,* and *Pentimento,* directed by Robert Whitehead. Tues.-Sat. at 8, Wed. at 2, $17.50-$27.50, Sat. at 2, Sun. at 3, $22.50-$32.50. Previews commence 1/11 prior to a 1/16 opening. **Ethel Barrymore,** 243 W. 47th St. (239-6200). 2 hr. All major credit cards.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards.

BIG RIVER—The Tony Awards-winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. **IRLS**

BILOXI BLUES—William Ragsdale is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Steeve Arlen and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to murder his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8, Wed. at 2, $20-$30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8, $27.50 to $37.50. **Helen Hayes,** 240 W. 44th St. (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, Peggy Cass, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30 to $35; Wed. and Sat. at 2 p.m., $25 to $30. **Music Box Theatre,** 239 West 45th Street (246-4636). 2 hr. 15 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $27.50 and $32.50; Sat. at 8 p.m., $30 and $35; Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25-$39.50; Wed. at 2 p.m., $20-$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

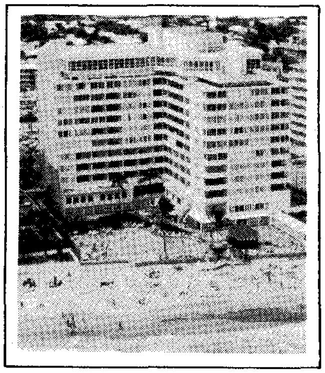
THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The pleasure of the Central Park version is duplicated here where the indoor version proves as frisky as the al fresco original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, et al. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th St. (302-2302). 2 hr. 10 min. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker.



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Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m., $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 15 min. Major credit cards.

OFF BROADWAY

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues. thru Sat. at 8 p.m., Sat. & Sun. at 3; $20–$25; thru 1/26. **Public/Martinson,** 425 Lafayette St. (598-7150). **IRLS**

BE HAPPY FOR ME—Philip Bosco, Priscilla Lopez, and David Groh star in Jerry Sterner's comedy about two middle-aged brothers vacationing together in Aruba; directed by John Ferraro. $18–$21. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; $22–$26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the work that spoofed the early Hollywood musicals, about a girl who takes a bus to Broadway full of hopes; music by Jim Wise, book & lyrics by George Haimsohn & Robin Miller; directed & choreographed by Neal Kenyon. Tues. thru Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $26 to $34. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

DRINKING IN AMERICA—Written and performed by Eric Bogosian, with dramatic monologues, directed by Wynn Handman, is a one-man show, starting previews on 1/10 and opening 1/20. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $15. **The American Place Theatre,** 111 West 46th Street (246-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. With Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, Rick Lawless. Tues.–Fri. at 8, Sun. at 3 and 7 p.m., Sat. at 7 & 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GERTRUDE STEIN AND A COMPANION—Jan Miner and Marian Seldes star in the title roles of this play by Win Wells, directed by Ira Cirker. Tues. thru Fri. at 8, Sat. at 7 and 10 p.m., Sun at 3 and 7:30 p.m.; $19.50 to $24.50 (preview prices thru 1/8 are $10 to $12.50). **Lucille Lortel,** 121 Christopher St. (924-8782).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18 to $29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate impresario who has promised the press he is bringing a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, & Shearman, and directed by House. Wed. & Thurs. at 8, $16–$22.50; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$25. From 1/10. **Village Gate,** 160 Bleecker St. (475-5120).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Cover, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30, Sun. at 3; $20 to $27.50. **Samuel Beckett,** 410 West 42nd Street (594-2826).

INSIDE OUT—James Van Lare's drama involving a woman, two men, and the bond that brings them together; with John Kudan, Adam Oliensis, and Jo Anna Rush; directed by the author. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $19.50. **Players Theatre,** 115 MacDougal Street. (Closed.)

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go-dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Dan Hutchinson, Kim Waltman, Marie Wallace, Ron August, Michael Farris-Manetta, Victor D'Altorio, and Curt Rayvis. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $15. **South Street Theatre,** 424 West 42nd Street (279-4200).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz Sr., Eric Payne, Jaime Perry, and Eriq LaSalle. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/LuEsther Hall**, 425 Lafayette Street (598-7150). **IRLS**

LEMON SKY—A skillful revival of Lanford Wilson's 1970 splendid play stars Jeff Daniels and is directed by Mary B. Robinson. Featured in the cast are Jill Eikenberry, Laura White, Cameron Johann, Wayne Tippit, Patrick Koch, and Cynthia Nixon. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $14 to $16; thru 1/12. Second Stage, Broadway at 76th Street (873-6103).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers, are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 3 & 8, $25–$35. **Promenade,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 2nd Ave. (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., 2 p.m., 5 & 8; Sun. at 2 & 5; $20 to $25. **Heckscher Theatre,** 5th Ave. at 104th Street (534-2804). ● ●

MAYOR—Lenny Wolpe stars in a musical based on the book by Mayor Koch; by Charles Strouse & Warren

Leight; directed by Jeffrey Moss. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25–$30. **Latin Quarter,** 200 West 48th Street (586-3905).

MRS. WARREN'S PROFESSION—Uta Hagen stars in the title role of George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of European brothels; directed by John Madden. With Harris Yulin, William Converse-Roberts, Gordon Sterne, and George Morfogen. $18 to $27; thru 1/12. **Roundabout Theatre,** 100 East 17th Street (420-1883).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Stephen Rowe, Malcolm Groome, Donald Berman, Patricia Hodges, William McNulty, Malcolm Smith, Tom Mardirosian, and Jack Kenny. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $20 and $25. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. The cast features Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$25. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Wed. thru Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers & lyricists; directed by Paul Lazarus. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

PLAY IT AGAIN, SAM—Woody Allen's play, directed by Jack Melanos, with Mare Kenney, Jacqueline Rowen, Neal Arluck, Gary Richards, Wendy Makkena, and John Raymond. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 to $15. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

RUM AND COKE—Keith Reddin's play is a satirical comedy set in the early days of the Kennedy presidency and concerns an idealistic Ivy Leaguer and his tangles with the CIA and other governmental agencies; directed by Les Waters. Featured in the cast are John Bedford-Lloyd, Robert Stanton, Dennis Boutsikaris, Tony Plana, Larry Bryggman, Jose Ramon Rosario, Polly Draper, Jose Fong, Peter MacNicol, and Frank Maraden. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; from 1/14. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150).

SWEET WILL—Shakespeare's sonnets are set to song in Australian playwright Lance Mulcahy's musical revue which encompasses country and western styles, jazz, gospel, reggae, and island calypso; directed by John Olon. Featured in the cast are Stephanie Cotsirilos, Stephen Lehew, Roslyn Burrough, and Keith Amos; Tues. thru Thurs. at 8 p.m., Sun. at 5 p.m., Fri. and Sat. at 7:30 and 9:30 p.m.; $19 to $24. **New Silver Lining Theatre,** 349 West 46th Street (315-1049).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, Louise Edeiken. Mon. at 8 p.m., Wed. at 2 and 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $16 & $18. **St. Stephen's Church Theatre,** 122 West 69th Street (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Musical revue, by Ira Gasman & Cary Hoffman, directed by Suzanne Hoffman, spoofs politics and social concerns. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15–$17.50. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

THEATER COMPANIES

THE ACTORS FACTORY—David Westheimer's *My Sweet Charlie,* starring Leslie Dance and Ben Jacobs, is about two fugitives from the world seeking a haven; directed by Janice Goldberg. Thurs. thru Sat. at 8 p.m.; $6; 1/16 thru 25. **The Actors Factory,** 149 West 29th Street (594-1494).

AMERICAN JEWISH THEATRE—Israel Horovitz's *Today I Am a Fountain Pen,* Part I of a trilogy telling of a family in Canada in the early years of W. W. II; directed by Stephen Zuckerman, starring Marcia Jean Kurtz, Sam Schacht, and Josh Blake. Tues., Wed., Thurs., Sat. at 8 p.m., Sun. at 2 & 7 p.m.; $18.50; thru 1/26. **92nd Street Y,** 1395 Lexington Ave. (831-8603).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 & 10:30; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Nancy Donohue's *The Beach House,* comedy about a female law student and a divorced doctor who live in a seaside house; directed by Melvin Bernhardt. With Swoosie Kurtz, George Grizzard, Robert Leonard. Tues. thru Sat. at 8 p.m., Sun. at 7:30, Sat. at 2 p.m., Sun. at 3 p.m.; thru 1/26. **Circle Repertory,** 99 7th Ave. So. (924-7100).

CITY STAGE COMPANY—Henrik Ibsen's *Brand,* his most poetic work and easily his most spiritually unsettling one, about an uncompromising pastor, played by Robert Stattel, with Erika Petersen as his wife; directed by Craig D. Kinzer. It's a joy to see it finally mounted here. Tues.–Sat. at 8, Sun. at 3 & 7; $18. Alternates with *Frankenstein,* adapted by Laurence Maslon, directed by Craig Kinzer. Tom Spackman plays Victor Frankenstein, and Patrick Egan is the Creature. Phone for specifics. **Theatre,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—A revival of *They're Playing Our Song,* a 1979 musical with book by Neil Simon, music by Marvin Hamlisch, and lyrics by Carole Bayer Sager; directed by Philip Giberson; based on the real-life romance of Hamlisch and Sager. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 1/9 thru 2/2. **Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—*Throw Down,* a musical tribute to world-champion boxers, written and directed by Marvin Felix Camillo. 1/9 thru 2/8 (call for particulars); $7.50. **The Family Space,** Cuando Bldg., 9 Second Avenue (477-2522).

FIRST AMENDMENT—Audience-suggestion improvisations and revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—Revues and improvisational skits: From Left Field, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, It Only Hurts When I Vote, Thurs. and Sun. at 8 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEWISH REPERTORY THEATRE—Lilia Skala stars in *The Shop on Main Street,* a musical based on Ladislav Grosman's novel, set in Hitler's puppet state of Slovakia in 1942, about an elderly Jewish widow and a sympathetic carpenter assigned to "aryanize" her shop. Featured in the cast are Gregg Edelman, Larry Weber, Nancy Callman, Chuck Brown, Olga Talyn, and Ken Kantor. Tues., Wed., and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (674-7200).

LINCOLN CENTER THEATER COMPANY—David Mamet's double bill: *Prairie du Chien* and *The Shawl,* both directed by Gregory Mosher. With Lindsay Crouse, Jimmie Ray Weeks, and Jerry Stiller. Tues. thru Sat. at 8, Sun. at 730, Sat. and Sun. at 2; $20-$25. **Mitzi E. Newhouse,** 150 West 65th Street (239-6200).

LA MAMA, E.T.C.—*Cotton Club—Gala,* Ellen Stewart's recreation of the famed Harlem nightspot of yesteryear, starring Sheila Dabney and Andre de Shields, who are backed by a line of eight chorus girls. Mon. thru Sun. at 9:30 p.m.; $25; thru 1/19. **La Mama, E.T.C. Annex** 74 A East 4th Street (475-7710).

MANHATTAN THEATRE CLUB—Terrence McNally's *It's Only a Play,* directed by John Tillinger. Featured in the cast are Christine Baranski, James Coco, and Joanna Gleason. Tues. thru Sun. at 8 p.m.; Sat. and Sun. at 2:30 p.m.; $21 to $26; thru 1/19. **Space at City Center,** 131 West 55th Street (246-8989).

MIRROR REPERTORY THEATRE—William Saroyan's 1939 Pulitzer Prize-winning comedy, *The Time of Your Life,* directed by Peter Mark Schifter, features Mason Adams, Tovah Feldshuh, and Elizabeth Franz. In repertory with Gorky's *Children of the Sun,* directed by Tom Brennan, featuring Elizabeth Franz and Michael Moriarty. Tues. thru Sat. at 8 p.m., Wed. at 2 p.m., Sat. at 5 p.m., and Sun. at 3 and 7:30 p.m.; $22 and $25. **Saint Peter's Church Theatre,** 619 Lexington Avenue (223-6440).

NYU DRAMA DEPT.—Howard Sackler's *Semmelweiss,* about an idealistic doctor fighting the forces of 1800 medical society; Tues.–Sun. at 8 p.m.; $7.50; 1/9–26, at Mainstage One. Arthur Giron's *Becoming Memories,* about relatiions between several generations of an American family; Tues.–Sun. at 8, $7.50; 1/11–26, at Mainstage Two. **Tisch School of the Arts,** 721 Broadway (598-7074).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; and Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru January. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APPEAR AND SHOW CAUSE—Stephen Taylor's courtroom drama about the railroading of the highest ranking black officer in the United States Army in the 1950s; directed by Woodie King. Tues. thru Sat. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8. **Guinevere Theatre,** 15 West 28th St. (598-0400). Closed.

DOUBLE BILL—Two Australian plays: Daniel Keene's *The Hour Before My Brother Dies,* and *The Hour,* with Rhonda Wilson starring in both; both directed by Lindzee Smith. Wed. thru Sun. at 8 p.m.; $10; 1/8 to 26. **Interart,** 549 West 52nd Street (246-1050).

DEARLY BELOVED—John M. Walters's play about a love affair between a young woman and a priest, directed by Sam McCready, and set in Philadelphia in the '30s. Featured in the cast are Kate O'Toole (daughter of Peter O'Toole), and Robin Howard. 1/14 thru 19 at 8 p.m.; $10. **Marymount Manhattan Theatre,** 221 East 71st Street (279-4200).

I HAVE A DREAM—Josh Greenfeld's play with musica adapted from the writings of Dr. Martin Luther King Jr., directed by Woodie King Jr., with Bruce Strickland in the title role. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8; thru 1/12. **New Federal Theatre** at the Henry Street Settlement, 466 Grand Street (598-0400).

IMMEDIATE FAMILY—Terry Baum's one-woman show about a lesbian whose lover is placed on a life-support system. Fri. at 8, Sat. at 7, Sun. at 5; $8; thru 2/2. **Westbeth Theatre,** 151 Bank Street (675-1014).

JENNIFER AND HER BAG LADY—A musical play by Lee Frank and James Beloff tells of the relationship between a mid-West youngster just arrived in New York and a former vaudevillian who has become one of the city's shopping bag ladies. Sat. thru Mon.; $5 and $6; thru 1/12. Phone for details. **Hartley House Theatre,** 413 West 46th Street (666-1716).

MURDER ON THE NILE—Agatha Christie's tale of death and skullduggery in Egypt, with Hercule Poirot at the ready. There's a whole boatload of suspects aboard a river steamer when the murder occurs; directed by John Teta. Thurs.–Sat. at 8, Sun. at 3; $8; 1/9–2/9. **Alvina Krause,** 306 West 38th Street (564-3293).

SHERLOCK HOLMES—*The Tibetan Trident Adventure* is the latest episode of the diligent detective's devastating deductive duties; this one is written and directed by Fred Fondren. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m. **Prometheus,** 239 E. Fifth St. Closed.

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755, on Monday, noon to 6 p.m., Tuesday thru Friday, 10:30 a.m. to 4 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CHRISTOPH BOLLINGER—Metal sculptures, some of them kinetic, thru 1/18. Weintraub, 992 Madison (879-1195).

PETER BOOTH—Paintings of vast landscapes inhabited by human mutants and totemic objects, by an Australian artist, thru 2/2. C.D.S., 13 E. 75th (772-9555).

FRIEDEL DZUBAS—Recent color-field paintings, 1/11–2/6. Knoedler, 19 E. 70th (794-0550).

KAREN ERLA/BRURIA—Monotypes on canvas and paper/Works on paper and hand-printed books dealing with permutations of the letter "A," thru 2/1. Urdang, 23 E. 74th (288-7004).

DORA HOLZHANDLER/MARY NEWCOMB—Naive paintings by both. Thru 1/11. Graham Modern, 1014 Madison (535-5767).

OSKAR KOKOSCHKA—"The Early Years"—paintings, drawings and watercolors from 1907 to 1924, thru 2/15. Sabarsky, 987 Madison (628-6281).

BARRY LEDOUX—Recent sculpture in a series entitled, "Chromatic Tunes," thru 2/1. Willard, 29 E. 72nd (744-2925).

DENNIS MASBACK—New paintings, thru 2/1. Cecil, 16 E. 72nd (517-3605).

ANDRE MASSON—Paintings and works on paper, thru 1/31. Simon/Neuman, 42 E. 76th (744-8460).

HENRY MOORE—Prints, drawings, and sculpture, thru 1/31. Silberberg, 16 E. 79th (861-6192).

JON SCHUELER—Three large-scale paintings of the Isle of Skye, thru 2/1. Perlow, 980 Madison (517-5858).

HUNT SLONEM—Paintings of jungle scenes, thru 1/15. McCoy, 19 E. 71st (570-2131).

GEOFFREY SWINDELL/NICOLE JOHNS—Glazed porcelain spheres, spindles, and lidded pots/Pinched pot and dish forms in porcelain. Thru 1/10. Graham, 1014 Madison (535-5767).

BILL TRAYLOR—Fifty drawings by this artist who was born a slave in 1854, on a plantation in Alabama, and who later moved to Montgomery, Ala., and began to draw at age 85, thru 1/11. Hirschl & Adler Modern, 851 Madison (744-6700).

BERNAR VENET—Large pastel drawings, thru 1/25. Castelli, 4 E. 77th (288-3202).

WILLIAM WILKINS—Landscapes of London and Wales, still lifes, and figurative paintings, thru 1/18. Mathes, 851 Madison (249-3600).

ZILKA—Landscape paintings on long, narrow pieces of hand-molded paper, thru 1/12. Schlesinger-Boisante, 822 Madison (734-3600).

57th Street Area

JOSEPH BEUYS—A conceptual piece composed of 15 blackboards and a bicycle, 1/14–2/8. del Re, 41 W. 57th (688-1843).

DOUGLAS COOPER—Recent charcoal drawings, thru 1/18. Rosenberg, 20 W. 57th (757-2700).

RICHARD CROZIER—Large-scale landscape paintings of Northern California, thru 1/25. Tatistcheff, 50 W. 57th (664-0907).

ROBERT GREENE—Small-scale paintings on canvas and wood panel, usually depicting a figure in a landscape, thru 1/25. Miller, 724 Fifth (246-1625).

JAMES DEL GROSSO—Still-life and landscape paintings, in oil, 1/8–24. Grand Central, 24 W. 57th (867-3344).

WILLARD DIXON/JIM TOUCHTON—Landscapes by both. Thru 1/29. Fischbach, 24 W. 57th (759-2345).

SONDRA FRECKELTON—Recent watercolors and pastels, thru 1/29. Schoelkopf, 50 W. 57th (765-3540).

STANLEY WILLIAM HAYTER—Paintings and works on paper from 1927 to 1985, thru 1/15. Armstrong, 50 W. 57th (582-8581).

HANS HOFMANN/JULES OLITSKI—Crayon-and-ink drawings of Provincetown, from 1941–42, 1/8–2/8/New paintings, 1/9–2/1. Emmerich, 41 E. 57th (752-0124).

JASPER JOHNS—Selected prints, thru 1/11. Heesy, 50 W. 57th (245-1420).

RUBEN KADISH/CHARLES BIEDERMAN—Bronze and terracotta sculptures/Works on paper. Thru 1/30. Borgenicht, 724 Fifth (247-2111).

STEPHANIE KIRSCHEN-COLE—Large handmade paper works, 1/8–31. De Nagy, 41 W. 57th (421-3780).

CRAIG LANGAGER—Seven recent mixed-media works, including a life-size zebra, thru 1/25. Siegel, 24 W. 57th (586-0605).

MICHAEL LOEW—Abstract paintings and watercolors from 1949–1985, in a memorial exhibit, thru 2/5. Pearl, 38 E. 57th (838-6310).

ANDREW LORD—Recent ceramic works, 1/8–2/1. BlumHelman, 20 W. 57th (245-2888).

RUTH NIVOLA—Decorative wall pieces, thru 1/11. Zabriskie, 724 Fifth (307-7430).

HARVEY QUAYTMAN—New paintings, 1/10–2/1. McKee, 41 E. 57th (688-5951).

DONALD SHAMBROOM—Oil paintings that depict romantic visions of real construction sites, thru 2/1. Markel, 50 W. 57th (581-1909).

LINDA SOKOLOWSKI—Paintings, drawings and monotypes, 1/8–2/1. Kraushaar, 724 Fifth (307-5730).

BILL TRAYLOR—Paintings and drawings, 1932–42, by this Southern folk artist, thru 1/18. Ross, 162 W. 56th (307-0400).

WILLIAM WEGMAN/ARCH CONNELLY—His first exhibition of paintings/Paintings and sculpture. 1/8–2/1. Solomon, 724 Fifth (757-7777).

East Village

BARBARA ASCH/MAURIZIO BARBERIS—Abstract drawings, paintings and assemblages/Oil paintings on paper and plywood, with nocturnal images. Thru 1/12. Zeus-Trabia, 37 E. 9th (505-6330).

LORENZO BONECHI—Figurative paintings with art historical references, by an Italian artist, thru 1/31. Sharpe, 175 Ave. B (777-4622).

CHAE—Oil paintings in a series entitled, "Medieval Tales," thru 1/29. St. Marks, 411 E. 9th (505-9701).

LOUIS DORFSMAN/ROY GRACE—A retrospective of advertising and design work by both, thru 1/24. Cooper Union, 7th St. and Third Ave. (254-6300).

STEFAN EINS—Works that explore evolutionary phenomena, 1/10–2/9. NOW, 430 E. 9th (674-3211).

DAVID FOX—Neo-expressionistic figure paintings, 1/10–26. S. R. Rage, 430 E. 9th (460-8601).

DANITA GELTNER—New sculptural reliefs, 1/9–2/2. Artmart, 534 E. 6th (777-2177).

MEREDITH LUND—New paintings, 1/8–2/2. Avenue B, 167 Ave. B (473-4600).

FRANK MAJORE—Color photographs that satirize advertising photography, thru 1/26. Nature Morte, 204 E. 10th (420-9544).

MICHAEL MC CLARD—Paintings and pastels with classical imagery, thru 1/26. Cerigo, 202 Ave. A (777-2579).

LADY MC CRADY—Expressionistic paintings in vivid colors, thru 2/2. Dash & Dash, 632 E. 11th (475-7406).

PATRICK T. SELLITTO/WILLA SHALIT—New work by both, thru 1/12. New Math, 206 Ave. A (505-8645).

SoHo and TriBeCa

IDA APPLEBROOG—Paintings about situations from which there is no escape, 1/11–2/15. Feldman, 31 Mercer (226-3232).

JEAN MICHEL BASQUIAT—Paintings from 1982, thru 1/9. Nosei, 100 Prince (431-9253).

LINDA BASTIAN—Paintings of flower gardens, fish ponds, and other natural settings, thru 1/11. Soho 20, 469 Broome (226-4167).

BILL BECKLEY—Selected works from 1970 to 1985, thru 1/29. Gibson, 568 Broadway (925-1192).

DIKE BLAIR—Paintings on vertical glass-and-masonite panels, with imagery taken from media graphics, 19th-century paintings, and other sources, thru 2/1. Baskerville + Watson, 578 Broadway (925-1955).

PETER BOMMELS—Paintings on glass, a sculpture, and an installation, thru 1/11–2/11. Sonnabend, 420 W. Broadway (966-6160).

PETER CHARLAP—Figurative paintings, several of which illustrate a passage from Proust's *In Search of Lost Time*, thru 1/15. First Street, 386 W. Broadway (226-9011).

HU FAN—Large-scale acrylic paintings with writing in them, thru 1/18. Ceres, 91 Franklin (226-4725).

LUCIO FONTANA—Selected paintings, thru 1/11. Gladstone, 152 Wooster (505-8690).

HERMINE FORD—Abstract oil paintings and works on paper, 1/11–2/1. Toll, 146 Greene (431-1788).

MAX GIMBLETT—Abstract paintings by a New Zealander, thru 1/16. Erpf, 568 Broadway (925-6160).

LEON GOLUB—Recent paintings, 1/9–2/1. Artists' Choice Museum, 394 W. Broadway (219-8031).

MICHAEL GRAVES—"Figure in Architecture"—drawings, photographs, and models of the Portland Building and the Cincinatti Symphony Summer Pavilion, thru 2/10. Nichols, 83 Grand (226-1243).

J. M. HAESSLE—Paintings and works on paper, thru 2/2. Littlejohn-Smith, 133 Greene (420-6090).

DAVID HACKER—Sculpture and drawings, thru 2/1. Plumb, 81 Greene (219-2007).

GRACE HARTIGAN—Paintings in a series entitled, "Painting the Renaissance," thru 1/29. Gruenebaum, 415 W. Broadway (966-3646).

JORGE IMMENDORFF—New paintings that explore the socio-political turmoil of a divided Germany, thru 1/25. Boone, 417 W. Broadway (431-1818).

DEBORAH JONES—Paintings with enigmatic imagery, thru 1/19. Blom & Dorn, 164 Mercer (219-0761).

REUBEN KADISH—A survey of sculpture and works on paper, from 1935–1985, 1/11–2/22. Artists' Choice Museum, 394 W. Broadway (219-8031).

DAVID KELLEY—Recent abstract paintings on paper, masonite and squares of linoleum, thru 1/30. Munroe, 415 W. Broadway (226-0040).

DONALD LIPSKI/MATT MULLIGAN/KIKI SMITH—Recent work by all three, thru 2/2. The Clocktower, 108 Leonard (233-1096). Thurs.-Sun. 12-6.

ANGELA MANNO—Paintings in batik with color xerox, depicting images of earth as seen from outer space, thru 1/20. New York Open Center, 83 Spring (219-2527).

HELMUT MIDDENDORF—Recent paintings that are rooted in the "underground" scene of city night life, 1/11–2/6. Nosei, 100 Prince (431-9253).

RUTH AIZUSS MIGDAL—Abstract sculptures based on female forms, thru 1/18. Starkman, 465 W. Broadway (228-3047).

RICHARD MOCK/ANDREW MENARD—Paintings about subjects that have no standard iconography, such as luck, surprise, and wonder/Larger-than-life-size figures made of carved styrofoam, thru 2/1. Alexander, 59 Wooster (925-4335).

RICHARD MOCK—Selected paintings, 1975-1985, thru 2/1. Exit, 578 Broadway (966-7745).

GERALD NICHOLS—Works based on Winslow Homer's next to last painting, 1/10-2/1. Steinbaum,132 Greene (431-4224).

ED PASCHKE—Eight large confrontational portraits, 1/11-2/1. Kind, 136 Greene (925-1200).

MIKLOS POGANY—Paintings on paper, thru 2/1. Munroe, 415 W. Broadway (226-0040).

ALISON SAAR—Frescos, painted sculpture, sequined tapestries, and collages, thru 1/28. Knowlton, 153 Mercer (431-8808).

ALAN SHIELDS—New paintings and prints, 1/9-2/1. Cooper, 155 Wooster (674-0766).

LAREN STOVER—Works on paper inspired by a recent trip to Egypt, 1/9-2/2. Bernarducci, 17 E. 17th (206-7578).

OLEG TSELKOV—Figurative paintings by a Russian artist, thru 1/14. Nakhamkin, 138 Greene (734-0271).

JULIE WACHTEL—Paintings that combine cartoon images with images of primitive sculpture, thru 1/11. Brown, 100 Greene (219-1060).

Other

JEFFREY DENNIS—New paintings by this British artist, thru 1/22. Ala, 32 W. 20th (741-3344).

ANDY WARHOL—Silkscreens from 1962-1985, thru 1/19. Lehman College, Bedford Park Blvd. West, Bronx (960-8211).

GROUP SHOWS

Madison Avenue and Vicinity

FOURCADE—36 E. 75th (535-3980). Drawings by Abakanowicz, Chamberlain, Hesse, Morley, Rockburne, others; 1/8-2/8.

MARBELLA—28 E. 72nd (288-7809). Small paintings by 19th- and early 20th-century American artists, including Cropsey, Flagg, Poor, others; thru 1/14.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Matta, Moore, others; thru 1/31.

STONE—48 E. 86th (988-6870). Collages and assemblages by Case, Greenbaum, Mingus, O'Reilly; thru 1/29.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings; thru 1/18.

57th Street Area

DEUTSCH—20 W. 57th (765-4722). Collages and constructions by Archipenko, Bearden, Biederman, Cornell, Dove, Lipshitz, Reinhardt, Roszak, Ryan, Schwitters; thru 1/29.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Bresdin, Escher, Pascin, Redon, others; thru 1/31.

FRENCH—41 W. 57th (308-6440). Still life paintings by thirty artists; 1/8-2/1.

FRUMKIN—50 W. 57th (757-6655). "Before Minimalism: Seven Sculptors of the Early Sixties," with works by Beal, di Suvero, Goto, Huson, Rohm, Sugarman, Weinrib; thru 1/10.

GOODMAN—24 W. 57th (977-7160). Drawings by Anselmo, Broodthaers, Kiefer, Palermo, Paolini, Polke, Richter; thru 2/1.

JANIS—110 W. 57th (586-0110). Works by 20th-century European masters, including Arp, Brancusi, Giacometti, Gris, Leger, others; thru 1/25.

LIGHT—724 Fifth (582-6552). "The Comet Show"—works that celebrate Halley's Comet, by Chamberlain, Haden-Guest, Holt, Mock, others; thru 1/11.

MIDTOWN—11 E. 57th (758-1900). Figurative paintings by Bishop, Cadmus, Shahn; thru 1/18.

ST. ETIENNE—24 W. 57th (245-6734). Works by Cezanne, Daumier, Kollwitz, Manet, others; thru 1/18.

WUNDERLICH—41 E. 57th (838-2555). "Farm Life in America," with prints by Benton, Currier & Ives, Jones, Mount, Wood, others; thru 2/15.

East Village

AREA X—200 E. 10th (477-1177). Figurative works by Azaceta, Himmelfarb, Levinthal, McCollum, Parker, others; thru 1/26.

BROMM—170 Ave. A (533-4233). Works by gallery artists, celebrating the gallery's 10th anniversary; 1/9-2/9.

DONAHUE—28 E. 10th (477-3442). Works that are constructions, by Liz & Val, Mooney, Palaia, others; thru 1/31.

GREATHOUSE—337 E. 10th (460-0016). Realist works by Davis, Hale, Leatherdale, Robinson, others; thru 1/12.

MOKOTOFF—735 E. 9th (674-4677). Gestural paintings by Baumgardner, Chandler, Gale, Merrell, Wofford; thru 1/12.

PICTOGRAM—443 E. 9th (865-5476). Sculpture and paintings with "physical presence," by Butter, Griffin, Kahn, Miller; 1/9-2/2.

POSTMASTERS—66 Ave. A (477-5630). "Photo Objects," by Alexander, Belcher, Charlesworth, Formisano, Kolbowski, Kruger, Wasow; thru 1/26.

PUBLIC IMAGE—177 E. 3rd (475-0699). "Natural History," with works by Cheek, Groel, Hancher, Johnson, Robbins, Sullivan, Wallower; thru 2/1.

SEMAPHORE—157 Ave. B (475-2130). Works by gallery artists; 1/10-2/2.

WYATT—202 E. 10th (475-3500). Works by artists who attended Rutgers or taught there, including Golub, Hatchett, Samaras, Semmel, Stroud; thru 1/19.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Abstract paintings by Gold, Murray, Umlauf; 1/11-2/22.

A.I.R.—63 Crosby (966-0799). Works by Geffen, Kavanagh, Kumata, Schneider, Weigl; thru 1/25.

ALTERNATIVE MUSEUM—17 White (966-4444). Photo-generated artworks by Bianchi, Freeman, Leatherdale, Tress, others; an installation by Slobodan Trajkovic; thru 1/11.

BAUM—109 Hudson (219-9854). Photography and sculpture by John Crawford, Neelon Crawford and Robert Crawford; thru 1/11.

BLUM HELMAN—80 Greene (245-2888). "American Eccentric Abstraction, 1965-1972," with works by Benglis, Duff, Jenney, Le Va, Tuttle, others; thru 1/11.

BROMM—90 W. Broadway (732-6196). Works by Bidlo, Graupe-Pillard, Pinto, Scanga, Wojnarowicz, others; thru 2/1.

CUTLER—164 Mercer (219-1577). Recent works by Amar, Cvijanovic, McNamara, Winanat, others; thru 2/8.

ESMAN—70 Greene (219-3044). "Outsider Art," by Darger, Finster, McCarthy, Ramirez, Wilson, Yoakum; 1/11-2/12.

GERMANS VAN ECK—420 W. Broadway (219-0717). Sculpture by Dawid, Finn, Lipski, Mach; thru 1/31.

GLASS WORKSHOP—142 Mulberry (966-1808). "Artists Invite Artists," with works by Chihuly, Cash, Katz, Quantock, others; thru 1/11.

HAND IN HAND—568 Broadway (219-1844). Books by over 100 artists; thru 1/25.

HENOCH—80 Wooster (966-6360). Recent furniture by Dunnigan, Ebner, Kopf, Newman, Weitzman, Wickman; thru 1/12.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works on paper by Billops, Hammond, Luce, Machida, Oji, Porter, others; thru 1/19.

HIRONDELLE—476 Broome (925-1538). "Aqueous Chamber," with photographs by Adelman, Gibson, Groover, Hersey, Malanga, others; thru 1/16.

HOFFMAN—429 W. Broadway (966-6676). Works by gallery artists; thru 1/8.

HUDSON—105 Hudson (966-1399). Works by Cazana, Dordick, Taylor; thru 1/31.

MILLIKEN—98 Prince (966-7800). Works by Castle, Currier, Hawley, Lorber, Polansky; thru 1/29.

NEO PERSONA—51 Hudson (966-5105). Works by Engel, Lenski, Yoder; thru 1/10.

PHOENIX—568-578 Broadway (226-8711). Black-and-white works on paper by Bohary, Gluska, Henle, Motherwell, Tapies; thru 1/14.

SEGAL—568 Broadway (431-0010). Multi-media works by Ghiz, Hepper, Michael, Toynton, Welz, Zempel; 1/11-2/5.

STOLER—13 White (966-5090). "Drawings From Berlin," with works by Bommels, Dahn, Fetting, Middendorf, others; thru 1/18.

TWINING—568 Broadway (431-1830). Art about technology, by Acconci, Brosterman, Burson, Dean, Denes, Lipski, Mahon; thru 1/31.

Other

GAGOSIAN—521 W. 23rd (807-0807). Major sculptures by Andre, Judd, Kelly, Serra, Shapiro; thru 1/25.

PHOTOGRAPHY

BERENICE ABBOTT—A new portfolio, thru 2/15. Hamilton, 19 E. 71st (744-8976).

ARTISTS SPACE—223 W. Broadway (226-3970). Photographs by Belcher, Berlin, Blanca, Dureau, Frampton, Morrisroe, Neaman, Panas, Prouveur, Wachtel, chosen by Robert Mapplethorpe and Laurie Simmons; thru 1/18.

RICHARD AVEDON—"In the American West, 1979-1984"—portraits of men and women from rodeos, small towns, mining camps and drilling sites, thru 1/11. Pace, 32 E. 57th (421-3292).

GARY BROTMEYER—Collage portraits that resemble historical and fictional characters, thru 1/18. Miller, 38 E. 57th (319-1800).

ROBERT CAPA—Photographs from 1932-1954, thru 2/1. Nikon House, 620 Fifth (9586-3908).

EVELYN HOFER—Portraits and landscapes; thru 1/25. Witkin, 415 W. Broadway (925-5510).

MILT HINTON—Fifty years of jazz photographs, thru 1/14. Parsons, 2 W. 13th (741-8900).

HOFFELD—1020 Madison (734-5505). Large-scale portrait photographs by Abramovic, Avedon, Mapplethorpe, Samaras, Sherman, Spano, Ulay; thru 1/18.

ICP/MIDTOWN—77 W. 45th (536-6443), Mon.-Fri. 11-6, Sat. 12-4. "City Light"—75 black-and-white photographs of American cities, from 1880 to the present; thru 1/11.

ROBERT GLENN KETCHUM—Color photographs of the Hudson River and the Highlands, thru 2/1. Burden, 20 E. 23rd (475-8790).

DOMINIQUE LYON—Photographs of children, thru 1/31. Bleecker Cinema Gallery, 144 Bleecker (473-7552).

KATINKA MANN—Color photographs and photo/constructions of geometric forms, thru 1/12. Marymount Manhattan, 221 E. 71st (517-0400).

LEE MILLER—Photographs of and by this photographer who collaborated with Man Ray, and appeared in Cocteau's "Blood of a Poet," thru 1/18. Staley-Wise, 177 Prince (777-1590).

CHANTAL REGNAULT—Photographs of New Orleans's French Quarter at night, thru 1/31. Photographics Unlimited, 43 W. 22nd (255-9678).

JOHN REUTER/STEPHEN JOHN PHLLIPS—Photographs of the nude by both, thru 2/7. Pfeifer, 568 Broadway (226-2251).

WILLIAM WEGMAN—Altered photographs, 1/8-2/1. Wolf, 30 W. 57th (586-8432).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 1/10-12 at 9: James Grigsby and Carmela Rago in "Mummenkleid," "Vector," "Living in the Midwest." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . . Vijayanagara: Where Kings and Gods Meet; thru 1/26 . . . Masterpieces of the American West; thru 2/16.

佳賓樓
Hunan Park
235 Columbus Ave (70-71st St.)
724-4411
Hunan Park II
721 Columbus Ave (at 95th St)
222-6511
Hunan Balcony
2596 Broadway (at 98th St.)
865-0400
Hunan Balcony East
386 Third Ave (27-28th St.)
725-1122
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ART

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan .

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 1/26 . . .Landscape-Expression; thru 1/23.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . . Black and White Photography: Recent Acquisitions form the Brooklyn Museum Collection; thru 2/17.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23 . . . Advertising America; thru 3/9.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 .

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/15 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/16 . . . Recent Israeli Art: Selections from the Jewish Museum's Collection; thru 2/28.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19 . . . Sculpture: Augustus Saint-Gaudens; thru 1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2 . . . Andre Kertesz: Of Paris and New York; thru 2/23 . . . Costumes of Royal India; thru 8/31. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. The Golden Age of British Photography, 1839–1900; thru 2/2 . . .Mark Twain and Bret Harte; thru 1/26 . . . Christmas Themes in Illuminated Manuscripts; thru 1/26.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4 . . . Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. Ape to Zebra: A Menagerie of New Mexican Wood Carvings; thru 2/16 . . . An Art of Deception: American Wildfowl Decoys; thru 2/16 . . . Children in Red by Ammi Phillips; thru 2/16.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Jazz on Television; thru 1/30.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Daily 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 2/16 . . . Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26 . . . Variants; thru 3/11.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Jasper Cropsey Watercolors; thru 1/19.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. The Art of Memory/The Loss of History; thru 1/19.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Lurid Literature: Popular Reading of the 19th Century; thru 2/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . .From Witches To Wonderland: American Chidlren's Books 1692–1947; thru 1/11. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Portraits of Performing Artists by Boris Chaliapin; thru 1/25.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested . . . Furnishing the Streets: 1902–1922; thru 1/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; thru 2/9. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Photography of Imogen Cunningham: A Centennial Selection; thru 1/30.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 1/14 at 10: Fine Old Master Drawings. On view from 1/10. **East,** 219 E. 67th St. (606-0400). 1/14 at 10: Furniture, Paintings, and Decorative Objects. On view from 1/10.

DOYLE—175 E. 87th St. (427-2730). 1/8 at 10: Fine 19th Century Furniture, Paintings and Decorations including Art Nouveau and Art Deco, Oriental Works of Art, Sculpture, Silver and Rugs. On view from 1/4.

GUERNSEY—Seventh Regiment Armory, 66th St. & Park Ave., 794-2280. 1/12 at 10: 600 Vintage Beer Steins from the Collection of the late Dr. Lewis Zahrendt. On view from 1/11.

PHILLIPS—406 E. 79th St., (570-4830). Next sale 2/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/14: Lenox Hill Benefit Auction. On view from 1/10.

MUSIC AND DANCE

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, January 8

RELACHE—Violinist Laura McGinnis, members of the Relache ensemble. "Il Prete Rosso"; from Vivaldi's *Il cimento dell'armonia e dell'invenzione.* Merkin Concert Hall at 8. $10.

BRUCE GRIFFIN, pianist. Works of Beethoven, Schubert, Ginastera, Debussy, Chopin. Carnegie Recital Hall at 8. $8.

MUSICAL ELEMENTS—"A Celebration of Living Composers," with composer-flutist Robert Dick, mezzo-soprano Mary Feinsinger. Works by Dick (world premiere), Wooldridge (N.Y. premiere), Nash (N.Y. premiere), Rorem. Cooper Union Great Hall, Third Ave. and 7th St., at 8. $8.

MARCIA ECKERT, pianist, with violinists Lisa Brooke, Yevgenia Pakman; violist Ronald Lawrence, cellist Daryl Goldberg. Bach's Partita No. 4; Beethoven's Sonata Op. 2, No. 1; Schumann's Piano Quintet, Op. 44. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

VIVALDI'S "FOUR SEASONS," by a chamber group, violinist Guillermo Figueroa; with "sunsets, constellations, and laser effects." Also Bach's Concerto No. 5, second movement. Hayden Planetarium, American Museum of Natural History, C.P.W. and 81st St. (873-1327), at 7 and 9. $9.

MICHAEL DADAP, guitarist/**YEOU-CHENG MA,** violinist. Federal Hall, 26 Wall St., at 12:30. Free.

"BIG NICK" NICHOLAS, saxophonist-vocalist, with pianist John Miller. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

NEW YORK GRAND OPERA SINGERS, Vincent La Selva conductor. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

VLADIMIR BABADZHAN, pianist. Lincoln Center Library at 4. Free.

ASPEN WIND QUINTET—Brooklyn Heights Public Library, 280 Cadman Plaza West, at 6. Free.

Thursday, January 9

NEW YORK PHILHARMONIC—Note: because of the cancellation by Klaus Tennstedt of his current engagement schedule, both program and conductor are still to be confirmed. Avery Fisher Hall at 8. $6–$30.

BOSTON CAMERATA, Joel Cohen director; countertenor Kenneth Fitch, tenor Frank Kelley, baritone Sanford Sylvan, bass David Ripley. Tribute to Noah Greenberg, founder of Pro Musica. "Gothic Voices": sacred and secular music of medieval France; also selections from "The Play of Daniel." Merkin Concert Hall at 8. $10.

MICHAEL LEWIN, pianist. Works by Mozart, Liszt, Busoni-Bizet, Chopin, Prokofiev. Alice Tully Hall at 8. $9.

DEBORAH WILLIAMS, soprano, with pianist Douglas Stanton. Works of Kodaly, Mayer, Schoenberg, Kodaly, Poulenc, Obradors. Carnegie Recital Hall at 8. $6, $8.50.

NORTH/SOUTH CONSONANCE—Chamber ensemble, Max Lifchitz director. Music by Kitzis, Pleskow, Procaccini, Greenbaum, Van de Vate, Diemer, including several premieres. Lincoln Center Library at 4. Free.

THOMAS MARK FALLON, countertenor/**JOHN FORCONI,** harpsichordist. Music of Handel, Dowland, Purcell. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DICK HYMAN, pianist/**NEW YORK SAXOPHONE QUARTET**—"Crossover & Back," a new series that "seeks to combine classical music and jazz." Music by Hyman (world premiere), Strayhorn, Gershwin, Copland, Glazunov; also solos by Hyman. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $12.

BILL KIRCHNER JAZZ NONET—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

COMPOSERS' FORUM, with Jeremy Beck. New music by Beck, Czewska, Baitz. Riverdale YM-YWHA, 5625 Arlington Ave., Riverdale (548-8200), at 8. $5.

BARGEMUSIC—Violinists Ik-Hwan Bae, Ida Kavafian; bassist Dennis James; cellist Fred Sherry; violist Steven Tenenbom. Rossini's Sonata for Strings in G; Kodaly's Serenade for Two Violins and Viola, Op. 12; Dvorak's Quintet in G, Op. 77. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about the bus to the barge.

Friday, January 10

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With guest artists pianist Horacio Gutierrez, violinist Lynn Chang, hornist Robert Routch, xylophonist Richard Fitz, glockenspiel-player Joseph Passaro; Irene Worth narrator. Saint-Saens's *Carnival of the Animals* (original chamber version); Beethoven's Piano-Winds Quintet, Op. 16; Satie's *Sports et Divertissements*; Brahms's Trio No. 1. Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 1/9.

VERA ALLIK, soprano, with pianist Evon Banning. Works of Handel, Bach, Puccini, Lehar, others, and folk and classical music by Estonian composers. Carnegie Recital Hall at 8. $10–$15.

ERIC WOOD, singer, songwriter, guitarist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Claudio Arrau. Britten's *Russian Funeral* (U.S. premiere); Brahms's Symphony No. 3; Beethoven's Piano Concerto No. 5, "Emperor." Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8–$18.

ROSETTA, a group performance of Irish, Scottish, Spanish, and other music. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 8 only), at 9. $4.

"JAZZ PLUS" STUDENTS—Vocal and instrumental ensembles. L.I.U. Brooklyn Campus Humanities Hall, DeKalb Ave. and Flatbush Ave. Ext. (718-403-1051), at 11 a.m. Free.

Saturday, January 11

Y CHAMBER SYMPHONY GOES BAROQUE, Vittorio Negri conductor; flutist Thomas Nyfenger, violinist Syoko Aki. Corelli's Concerto Grosso, Op. 6, No. 4; Tartini's "Il Trillo del Diavolo"; Vivaldi's Concerto for Strings and Continuo in a; Telemann's Suite for Flute, Strings, and Continuo in a; C.P.E. Bach's Symphony for Strings in C. 92nd Street Y at 8. $12.50–$17.50.

CLAUDE FRANK, pianist. Beethoven Society program, including the Piano Sonatas Op. 90, 109, and 53. Alice Tully Hall at 3. $12, $15.

CONTINUUM—"New From Israel," music by Avni, Hajdu, Iranyi, Kopytman, Maayani, Partos, Schidlowsky. Mezzo-soprano Emilie Berendsen, violinist Marilyn Dubow, cellist Beverly Laurisden, pianist Cheryl Seltzer, pianist and conductor Joel Sachs, with a chamber orchestra. Alice Tully Hall at 8. $6, $8.

NEW YORK PHILHARMONIC—See 1/9.

ANDRE-MICHEL SCHUB, pianist. Washington Irving High School, 16th St. and Irving Pl., at 8. If available, $2 at door.

KIYOKO HAWELY, pianist. Works by Hawely (world premiere), Gideon, King, other New York and world premieres. Merkin Concert Hall at 8. $10.

ALARIA CHAMBER ENSEMBLE—Works by Tate, Telemann, Renaissance composers, Beethoven, Mamlok (world premiere). Carnegie Recital Hall at 8:30. $10.

NANCY MILANO, pianist. Works by Bach, Schubert, Brahms, Rachmaninoff, others. Carnegie Recital Hall at 2. $8–$15.

GREGG SMITH SINGERS/PITTSBURGH NEW MUSIC ENSEMBLE—"New Collaborations." Music by Krenek, Block, Lentz, Ives, Stock (premiere), Smith (premiere). St. Peter's Church, Lexington Ave. and 54th St., at 8:30. $12.

PAUL SPERRY, tenor, with pianist Irma Vallecillo. Schubert's *Die Winterreise.* St. Peter's Church, Lexington Ave. and 54th St., at 5. $8.

VOICE OF FAITH CHOIR/ST. STEPHEN'S CHOIR, Jules S. Vallay director, with vocal and instrumental soloists. Music by Handel, Erkel, Bardos (U.S. premiere), Pitoni, Wilson, Liszt, others. St. Stephen of Hungary Church, 414 E. 82nd St. (861-8500), at 7. $2–$10.

GARY WILLIAM FRIEDMAN, composer; mezzo-soprano Joanna Simon, French-hornist Brooks Tillotson, bassoonist Marc Goldberg, baritone Charles Pailthorpe, clarinetist Robert King. "The Them Nobody Knows," a Meet the Composer program. The Vineyard, 309 E. 26th St. (683-0696), at 8. $8.

VELMA RICHTER, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ASPEN WIND QUINTET—Harlem School for the Arts, 645 St. Nicholas Ave., at noon. Free.

BROOKLYN PHILHARMONIC—See 1/10.

AL HIRT AND HIS BOURBON STREET QUARTET—Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $12–$15.

MARVIS MARTIN, soprano/**CARMEN LUNDY,** jazz singer. "Alone, Together," a joint program of jazz, blues, classical, gospel music. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $12.

REGGIE WORKMAN, composer-bassist, in "The Long Distance Run," a tribute to Martin Luther King Jr., with violinist Akbar Ali, Oliver Lake, Andrew Syrille, poet

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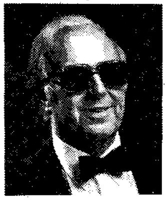

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Abiodun Oyewole; choreography by Maya Milenovic. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222), at 8. $5.

THEODORE BIKEL, folksinger-actor. Whitman Hall, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-272-4006 days), at 8:30. $10–$15.

SEA CLIFF CHAMBER PLAYERS, with guest artists. Works by Haydn, Seeger, Vivaldi, Beethoven. Sea Cliff School, L.I. (516-671-6263), at 8. $12.

Sunday, January 12

AMERICAN SYMPHONY ORCHESTRA, Benjamin Zander conductor. Mahler's Symphony No. 9. Carnegie Hall at 3. $6–$18.50.

BOSTON EARLY MUSIC FESTIVAL ORCHESTRA, Gustav Leonhardt conductor; violinist Daniel Stetner. Muffat's Sonata Quinta in G; Zelenka's Sinfonia a 8; Bach's Violin Concerto in E, BWV 1042; Rameau's Orchestral Suite *Zais.* Alice Tully Hall at 8. $15.

CHAMBER MUSIC SOCIETY—See 1/10. Today, at 5; simulcast, Ch. 13 and WNCN.

RICHARD TUCKER MUSIC FOUNDATION GALA—Giuseppe Patane conducts members of the Metropolitan Opera Orchestra, with Mirella Freni, Tatiana Troyanos, Luciano Pavarotti, Paul Plishka. Verdi's *Requiem.* Carnegie Hall at 8. Ticket information: 581-4764.

MARIO ESCUDERO, flamenco guitarist, with singer Luis Vargas, dancer Manolo de Cordoba; also a film on Vincente Escudero, featuring the three artists. 92nd Street Y at 3. $11–$15.

NELLY KOKINOS, pianist. Chopin's Etudes Op. 10, Op. 25, and Op. Posth. Merkin Concert Hall at 3. $10.

ARKADY ARONOV, pianist. The Frick Collection, 1 E. 70th St., at 5. If available, tickets at door; free with $2 admission.

VINTAGE JAZZ—At 6: clarinetist Phil Bodner, pianist Derek Smith. At 9: the Classic Jazz Quartet. The Vineyard, 309 E. 26th St. (683-0696). $14 for both, or $20 with a bottle of wine and a table; for one event, $8 and $12.

TANYA STAMBUK, pianist. Music of Mozart, Beethoven, Chopin, Bach, Ravel. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

ABDULLAH ALI FELIPE HALL, composer-pianist. Works of black American composers, in honor of Martin Luther King Jr. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

BARGEMUSIC—See 1/9. Today at 4.

BROOKLYN PHILHARMONIC—See 1/10. Today at 2.

I GIULLARI DI PIAZZI—Traditional Neapolitan music in commedia dell'arte style. Temple Israel of Jamaica, 188th St. at Grand Central Pkwy., Queens, at 2:30. Free.

SEA CLIFF CHAMBER PLAYERS—See 1/11 for program. Today at 3, at the Little Theater, Roosevelt Hall, SUNY at Farmingdale, L.I. (516-671-6263). $9.

CONCERTS IN CHURCH SPACES—North/South Consonance, with pianist Cameron Grant. Music by Bresnick, Elkies, Lifchitz, Lew, McKinley (N.Y. premiere). **Christ and St. Stephen's.** 120 W. 69th St., at 3. $6 . . . New York Consort of Viols. "Music Before 1800": English music for violin and viols, by Locke, Purcell, others. With violinist Jorie Garrigue, organist Louise Basbas. **Corpus Christi,** 529 W. 121st St., at 3. $8 . . . New York Philharmonic Ensembles; music for brass by Susato, Speer, Bach, Casals, others. **Holy Trinity,** 316 E. 88th St., at 5. $10 . . . Michael Parloff, flutist, with assisting instrumentalists and soprano Karen Smith. Music by Handel, Beethoven, Bach, Telemann. **Madison Avenue Presbyterian,** at 73rd St., at 4. Contribution.

Monday, January 13

DAWS-FARICY DUO—Violinist Hanley Daws, pianist Katherine Faricy. Works of Mozart, Debussy, Bolcom (N.Y. premiere). Carnegie Recital Hall at 8. $7.

RICHARD LUBY, violinist (N.Y. debut), with pianist Phyllis Rappeport. Works by Schubert, Beethoven, Bolcom. Merkin Concert Hall at 8. $10.

BOSTON MUSEUM TRIO—Works of Couperin, Telemann, Rameau, Bach. Metropolitan Museum at 8. $10.

BELLE TERRE CHAMBER PLAYERS—Music by Paganini, Vivaldi, Brahms, Beethoven, for violin, cello, and guitar. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

YEOU-CHENG MA, violinist/**MICHAEL DADAP,** violinist-guitarist. Rutgers Church, 236 W. 73rd St., at 8. $6.

Tuesday, January 14

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; pianist Ilana Vered. Shchedrin's *The Seagull* (N.Y. premiere); Strauss's *Till Eulenspiegel's Merry Pranks*; Rachmaninoff's Piano Concerto No. 3. Carnegie Hall at 8. $5–$12.

NEW YORK PHILHARMONIC—See 1/9. Tonight at 7:30.

JEFFREY SIEGEL, pianist. "Keyboard Conversations: The Romanticism of Mozart." Carnegie Recital Hall at 8. $10.

CHAMBER MUSIC AT THE Y, Joseph Silverstein conductor. Beethoven's Quintet in E-flat, Op. 16; Moszkowski's Suite for Two Violins and Piano; Berg's Chamber Concerto. 92nd Street Y at 8. $11–$15.

CLARION QUARTET—Violinists Benjamin Hudson, Carol Zeavin; violist Louise Schulman; cellist Adriana Contino; with oboist Henry Schuman. Music of Sammartini, Brunetti, Kraus, Mozart. Merkin Concert Hall at 8. $10, $12.50.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** fortepianist. "Castles, Kings, and Composers": Sans Souci, Frederick the Great, and Bach. *The Musical Offering,* with violinist Ruth Waterman. New York Public Library, Fifth Ave. and 42nd St., at 6. $7.50.

FREDERICK MOYER, pianist. Mussorgsky's *Pictures at an Exhibition.* Trinity Church, Broadway at Wall St., at 12:45. Free.

ELLIOTT SCHWARTZ BIRTHDAY CELEBRATION—The Tremont Quartet, others, perform the composer's music. Symphony Space at 8. $3.

OLEGNA FUSCHI, pianist. Works by Bach-Siloti, Mozart, Brahms, Schuman, Chopin, Strauss-Godowsky. Juilliard Theater, W. 65th St., Lincoln Center, at 8. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 1/6, at 8: Janacek's *Jenufa,* Neumann conducting; with R. Alexander, Dunn, Jenkins, Lewis. 1/7 at 7: Wagner's *Lohengrin,* Levine conducting; with Marton, Rysanek, Hofmann, Roar, Raffell, Macurdy. 1/8 at 8: Rossini's *L'Italiana in Algeri,* Levine conducting; with Horne, Merritt, Ahlstedt, Monk, Malas, Montarsolo, Kesling. 1/9 at 8: Gounod's *Romeo et Juliette,* Sylvain Cambreling (debut) conducting; with Malfitano, Shicoff, Schexnayder, Plishka. 1/10 at 7: *Lohengrin*; same as 1/7. 1/11 at 2: *Jenufa*; same as 1/6 (broadcast, WQXR). 1/11 at 8: *L'Italiana in Algeri*; same as 1/8. Mon., 1/13, at 8: *Romeo et Juliette*; same as 1/9. 1/14 at 8: *Jenufa*; same as 1/6, except Sooter for Jenkins. 1/15 at 8: Puccini's *Tosca,* Cillario conducting; with Caballe, Pavarotti, MacNeil, Tajo. 1/16 at 7: *Lohengrin,* Epstein conducting; with Marton, Rysanek, Hofmann, Meredith.

Other

DER FREISCHUTZ, by Weber. Bronx Opera Company, Michael Spierman conductor; sung in English. Lehman College Theater, Bedford Park Blvd., Bronx, 1/11 at 8; 1/12 at 2; $6, $8. Also at Hunter College Playhouse, 68th St. east of Park Ave., 1/17, 18 at 8; $8 and $10. 787-1356 for both.

FAUSTUS, by Roger Rudenstein (world premiere). Center for Contemporary Opera, Richard Marshall conductor; Dugg McDonough stage director. Symphony Space, 1/10 at 8. $12.

ROBIN AND MARION, by Adam de la Halle/**CITY OF LADIES,** by Christine de Pizan. Double bill by the Mannes Camerata, respectively from the 13th and 15th centuries. Mannes College of Music, 150 W. 85th St. (580-0210). 1/10, 11, 15, 16, 18 at 8; 1/12, 19 at 4. $10.

HANSEL AND GRETEL—See Children's listings, page 94.

LA BOHEME, by Puccini. Amato Opera, 319 Bowery (228-8200). 1/10, 11 at 7:30. 1/12 at 2:30. $10.

LIGHT OPERA OF MANHATTAN—Herbert's *Naughty Mar-*

ietta. Norman Thomas H.S., 111 E. 33rd St. (532-6180). Through 1/12; Fri. at 8, Sat. at 3:30 and 8; Sun. at 3:30. $17.50, $20. Seniors, children under 12, $12.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 1/12 at 7; 1/26 at 3. $16.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. 1/7 at 8: *Divertimento No. 15; The Cage;* Pas de deux; *Symphony in Three Movements.* 1/8 at 8: *Donizetti Variations, Davidsbundlertanze; Symphony in Three Movements.* 1/9 at 8: *Ballo della Regina; In the Night; Brahms-Schoenberg Quartet.* 1/10 at 8: *Divertimento No. 15; The Cage; Valse Fantaisie; Glass Pieces.* 1/11 at 2: *Donizetti Variations; In the Night; Brahms-Schoenberg Quartet.* 1/11 at 8: *Apollo; Davidsbundlertanze; Symphony in Three Movements.* 1/12 at 1: *Divertimento No. 15; The Cage; Eight More; Glass Pieces.* 1/12 at 7: *Apollo, In the Night; Glass Pieces.* 1/14 at 8: *Monumentum/Movements; Poulenc Sonata; Brahms Schoenberg Quartet.* 1/15 at 8: *Ballo della Regina, In Memory of . . . ; Glass Pieces.* 1/16 at 8: *Donizetti Variations, Davidsbundlertanze; Gershwin Concerto.*

The Joyce Sampler

JOYCE THEATER—January 7–19. Tickets $10. 1/7, 12 at 7:30: **Hannah Kahn Dance Company** in three new works. 1/8, 11 at 8: **Kenneth Rinker Dance Company** in three new works. 1/9 at 8, 1/12 at 2: **Danny Buraczeski Jazzdance** in two premieres. 1/10 at 8, 1/11 at 2: **Dianne McIntyre's Sounds in Motion** in "Night Trippers" and a new work. 1/14 at 7:30, 1/18 at 2: **Bill Cratty Dance Theatre,** with two premieres.

Other

BALLET FOR THE YOUNG AT HEART—Neubert Ballet Company/The Children's Ballet Theatre. Excerpts from works by Christine Neubert. At the new dance stage, Carnegie Hall, Studio 819, Seventh Ave. near 57th St. (246-3166). 1/12, 19, 26 at 3. $8.

DANCERS AND GINA BUNTZ—A Dance Chance presentation, with guest artist Bart Cook. Two premieres, and repertory selections. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/8–11 at 8; 1/12 at 3. $7.

"DANCING FOR OUR LIVES—A Dance Benefit in Support of Persons With AIDS." 1/13: At 7, works by Mark Morris, Doug Varone, Steve Gross, Jason Childers, Thom Fogarty. At 9:30, by Ishmael Houston-Jones, Neil Greenberg, Stephen Petronio, Peter Healey, Ching Gonzalez, Remy Charlip. Hosts are Barry Laine, Stephen Greco. P.S. 122, First Ave. and 9th St. (477-5288). $15 for each performance.

HOT DANCES FOR A WINTER'S NIGHT—Works by Gerald Otte, including a premiere. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 1/11, 12 at 8. $7.

KAREN RUTH HEIFETZ—Lincoln Center Library. 1/6, 7 at 4. Free.

MANOLO DE CORDOBA—See listing for Mario Escudero, 1/12 above.

SALLY HESS SOLO DANCES—Program includes New York premieres. Douglas Dunn Studio, 541 Broadway, third floor (924-0077). 1/10, 11, 15, 17, 18 at 8; 1/12, 19 at 2. $6.

SAND RIDDLE—Collaboration/Dance/Theater, by Lindsay Rockwell, Catherine Hondorp. Merce Cunningham Studio, 55 Bethune St., 11th floor (718-499-1243). 1/6 at 9. $7.

STEP TIME—New works by Rachel List, Janet Panetta, David Parker, Kathryn Tufano. Larry Richardson's Dance Gallery, 242 E. 14th St. (673-0551). 1/10, 11, 12 at 8. $7.

TERRY CREACH & STEPHEN KOSTER—Four duets: a premiere by Remy Charlip, a work by Jane Comfort, and two New York premieres by Creach and Koster. Pineapple Studios, 599 Broadway (924-0077). 1/10 at 9; 1/11, 12 at 8. $7.

WENDY PERRON DANCE COMPANY—Four works, including two premieres. The Kitchen, 512 W. 19th St. (255-5793). 1/9–12 at 8:30. $6.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher/Chinese/deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.–Thurs. 11 a.m.–1 a.m., Fri. to 2 p.m., Sat. 7 p.m.–3 a.m. Private parties for 60. **(M)** **AE, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal.Res. sug.D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Free parking Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Russian. Spcls: chicken kiev, shashlyk, blini with caviar. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bo-

cados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I)
AE, CB, DC, MC, V.

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. (I) **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. (I-M)
AE, MC, V.

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. (I–M)
AE, CB, DC.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. (I)
AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. (M) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. (M) AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. (I)
AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. (M) AE, CB, DC, MC, V.

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. (M) AE.

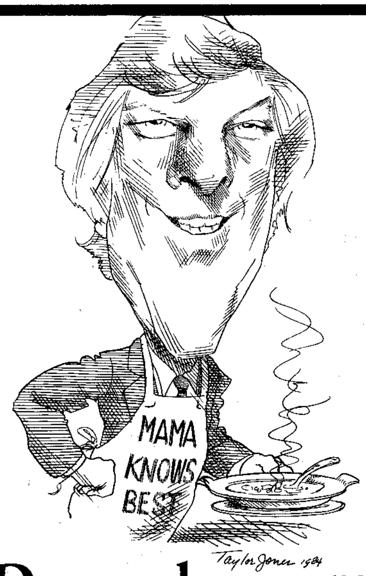
LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. (M)
AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. (E)
AE, CB, DC, MC, V.

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. (M)
AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri.



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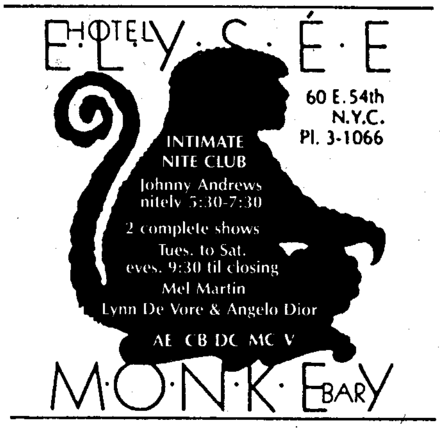
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noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m, Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–4. D daily 4–1. Br Sat.–Sun. noon–4. Complete L & D. Ent. nightly. **(I-M)** **AE, CB, DC, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–-midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duck a l'orange, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal masala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: buffalo steak, grilled fresh Maine lobster, New Orleans blackened redfish, medallions of veal and lobster. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

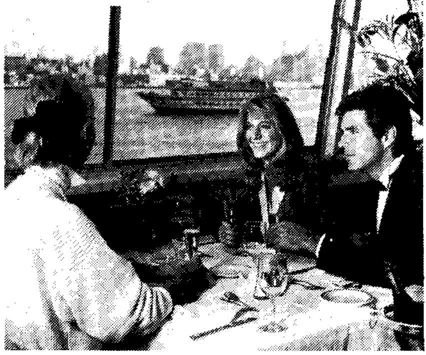
SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri. **(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L

A Perfect Combination



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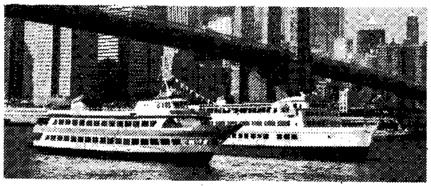

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daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, flautas, avocado salad. L daily noon–4. D daily 4–11:30. **(M)** Also **Violetas—220 W. 13th St.,** 255-1710. **No credit cards.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L Mon.–Sat.11–4:30. D Mon.–Sat. 4:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan-Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I)** **AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat.

5–10. Private parties for 10–200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec.

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B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 First Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5–11 daily. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna.

Open Sun.–Thurs. noon–11, Fri., Sat. til midnight. Private parties for 20. **(I)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet, 80–81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D daily 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JULIA, A GARDEN RESTAURANT—226 W. 79th St., 787-1511. Casual. Continental. Spcls: poached sole with saffron & tomato butter sauce, grilled calves liver with red wine & shallot butter, fettuccine with wild mushrooms. Res. sug. L/Br daily 11:30–5. D daily 5–2 a.m. Jazz Sun. from 9 p.m.**(M)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. Private parties for 15–125. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

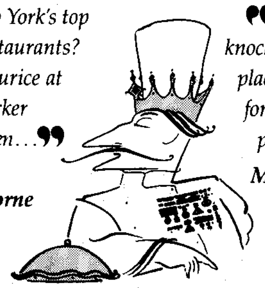
JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3.D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m. –4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**



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KEY TO ABBREVIATIONS	
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CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/8, Greg Severence Quartet. 1/9, Ira Jackson Quartet. 1/10,11, Hank Mobley & Lodi Car. 1/12, Sarah Deal & Trio. 1/13, James Yonda Trio. 1/14, Laurha Frankfort Quartet. 1/15, Tom Varner Quartet. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 1/8,22, singer-songwriter Paul Clements. 1/9,16, Little Mike and the Tornados. 1/10, The Blister Sisters featuring Joy Askew and Kit Hain. 1/11, Cold Sweat. 1/12, Theonata Valentin; Philis Stanley; Victims of Circumstance; Sandra Reese; Galaxy 3. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 1/12, Carmen McRae. 1/13, Cedar Walton All Stars. 1/14–19, Sarah Vaughan. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Jazz Piano Festival. Music from 9–1 a.m. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 1/11, Rude Girls. 1/18, Skyline with Tony Trischka. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 1/12, Ralph Towner Trio. 1/13, Les Paul Trio. 1/14–19, Chet Baker Quartet. Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 1/8, Last Roundup; Tall Lonesome Pines; Trigger and the Thrill Kings. 1/9, Lili Anel Showcase. 1/10, Mose Allison. 1/11, Frank Christian. 1/12, Comedy with Jane Brucker. 1/13, Sonny Ochs. 1/14, Angst; The Nightmares. 1/15, The Dead Milkmen; The Brood. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 1/8–11, Onaje Allan Gumbs Duo. 1/12, Hal Schaefer. 1/13, closed. 1/14, Andy Laverne. 1/15–18, Andy Laverne Duo. **Upstairs:** 1/9 at 10, Gail Boggs with Brenda Madison. 1/10 at 8, Katchie Cartwright & Cameron Brown, followed by Gail Boggs with Brenda Madison at 10, and Midnight Comedy at midnight. 1/11, Cabaret with New York's finest singers & comedians. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 1/8–11, 10–3 a.m., singer Kitt Moran with pianist Mike Moran and John Arbo on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer-pianist Bob Dorough. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo followed by Brooks Kerr with Eric Lemon from 10–3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 1/9 at 8:30 & 10:30, Melvin Greenwich. 1/10 at 8, Ann Fleuchaus; Tom Bogdan at 10:30. 1/11 at 8, Norberto Bertassi; Ann Fleuchaus at 10:30. 1/12 at 8, Lisa Cosman in *Love After 40.* 1/13 at 9, Jay Leonhart with Mike Renzi on piano. 1/15 at 9, Kenneth Bell. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 1/8, Super Singers with Cookie Watkins. 1/9, Bill Block and Big Bang. 1/12,19, Barbecue Bob and the Spareribs. 1/14, Guitar Virtuoso Series featuring Arlen Roth. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 1/11, 14–18, pianist Roland Hanna. 1/12,13, Esther Blue. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 1/18, singer Barbara Cook, Tues.–Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 1/8,9,15,16, Dorothy Stallworth. 1/10,11, Phoebe Legere. 1/12,13, Jill McManus. 1/14, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Cathy Chamberlain. Thurs., Jack Mayhew & Co. Fri. at 9, Howie Wyeth and guitarist Danny Kane. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, The Pete Compo Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/9, Golden Palominos. 1/11, Roomfull of Blues. 1/16, The Residents. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 1/8, Dave Stryker. 1/9, Vladiimir Horunzhy. 1/10–12, Bob Mintzer Big Band. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 1/12,14–19, McCoy Tyner. 1/13, Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. 1/12 at 8:30 & 10:30, singer-dancer Judi Mark. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 1/8, Feetwarmers. 1/9, Firesign. 1/10,11, Elliott Muphy & Band. 1/12, Lew Willie & the Snapdragons. 1/13, Nearly Missed; Bonnie & the Lads. 1/14, The Bullies. Shows from 9 p.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 1/12, Woody Shaw Sextet featuring Larry Williams, David Williams, Terry Lynn Carrington & Steve Toure. 1/13, Mel Lewis & the Jazz Orchestra. 1/14–19, Charles McPherson Quintet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/8–12, The Joshua Breakstone Quartet. 1/14,21, Valery Panomarey and the Universal Language. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 1/11,13–18, pianist Ray Bryant with Jimmy Rowser on bass. 1/12, guitarist Gene Bertoncini with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 1/8, Levon Helm and the Ben Vaughn Combo. 1/9, The Mosquitos! and Smithereens. 1/12, Johnny Copeland and Luther Johnson. 1/19,20, The McGarrigle Sisters. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 1/12, comedian Michael Winslow with special guest Steve Rizzo, Thurs. & Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/11, comedians Richie Gold, Peter Bales, Wayne Cotter, Jack Simmons and Danny Curtis, Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. Every Sun., The Comedy Show hosted by Hiram Kasten. 1/13–18, Richie Gold, Ben Creed, Taylor Mason, Hiram Kasten, and Danny Curtis. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Every Fri. & Sat. at 10, Weekend Comedy Explosion! with m.c. Elizabeth Wolynski. 1/13,20 at 8, *Taboo in Revue,* comedy revue, followed by comedian Frankie Pace at 10. 1/15, singer-comedienne Maxine Lapiduss. **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 1/8, magician Imam and comedian Terry Day. 1/9, magician Devlin and Terry Day. 1/10,11, magician Levant and comedian/magician Friedhoffer. 1/14, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/1, trumpter Jonah Jones and his Quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., at 10 p.m. and 2 a.m. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.–Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 1/8, Bushrock. 1/9, Leon Thomas. 1/10, Pe De Boi. 1/14, Olu Dara and his Natchezsippi Dance Band. **AE, CB, DC, MC, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie ...Thru 1/18, Larry Adler and his harmonica team up with a "performing piano," Tues.–Thurs at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 1/19, jazz singer Jane Harvey with Michael Renzi on piano performing *Another Side of Sondheim*, Tues.–Sat. at 9. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Roxie Lucas, Mark Martino, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 1/13, Geoffry Grider. 1/14,15, Vallie Mell. 1/16,17, Judith Ross. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 2/15, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753–4500. **King Cole Room:** Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon Street Jass Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8. **AE, CB, DC, MC, V.**

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.–Sat., 6:30–10. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 1/9–11 at 8:30, *Fascinatin' Gershwin,* musical revue. **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant. Singer/pianist John Samorian plays every Tues.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 1/8,15, singer-pianist Peter Wright. 1/9,16, singer-pianist Meryl Sheppard. 1/10,11, Ruth "Silky" Waters. 1/12, Dale Verlinger. 1/14, singer-pianist Linda Rose. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MORTIMER'S—75th St. & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.–Sat. 11:30 to closing. **AE, DC.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Koborie. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

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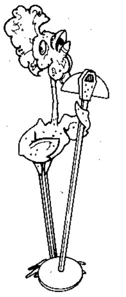

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OTHER EVENTS

COMET TALK—There's a **Halley's Comet hot line** for up-to-the-minute viewing information, courtesy of—naturally—the Hayden Planetarium. We can call 24 hours a day for the recorded details: 769-3299. Note the Planetarium listing below for Sky Show information... Other events for comet buffs: at **Wave Hill** in the Bronx, 1/12 at 5:30, Peter Sauer will talk about the phenomenon, and at 6:15, we're told, the viewing will be good; binoculars and small telescopes will be provided. 252nd St. and Independence Ave. (549-3200); meet at Wave Hill Pergola; $2... The **Amateur Astronomers Association of New York** (535-2922) has scheduled two free public events: 1/8 at 7:45, at the Kaufmann Theater, American Museum of Natural History, C.P.W. and 79th St. (or 77th St. entrance), David Fribourg will talk on astrophotography, his specialty, and show slides. A "comet watch," or "Halley's Rally," is on for 1/11 at 7, at Great Kills State Park, S.I., off Hylan Blvd., 3½ miles south of the Verrazano Bridge. Telepscopes provided.

RADIO CITY MUSIC HALL'S "MAGNIFICENT CHRISTMAS SPECTACULAR"—Final performances, 1/6, 8, 9 at 2:30 and 7:30. Sixth Ave. and 50th St. (757-3100). Reserved seats, $24; general admission, $19.

A PAIR OF ANNUAL "BIG EVENTS"—The New York National Boat Show will be at the Coliseum on Columbus Circle 1/11–19, with over 600 power and sail boats, as well as engines and other necessary and luxury accessories to wander among and wonder over. Sat. 10–10; Sun. 11–7; weekdays noon–10. $6; under 12, $2... Olympic gold-medalist Robin Cousins and the 1984 world-pair gold medalists, Paul Martini and Barbara Underhill, are guest skaters with this year's **Ice Capades,** swooping into our neighborhood with three gigs. First is the Nassau Coliseum in Uniondale, L.I. (516-794-9100), 1/14–19; $7.50–$12.50. 1/21–26, at Meadowlands (201-935-3900); and at Madison Square Garden (564-4400), 1/29–2/9. More on these last two dates in next week's issue.

HONORING MARTIN LUTHER KING JR., some local events in advance of the wider celebration (see also Concerts, page 81): **An Evening With Amiri Baraka and Friends,** 1/10 at 8, features the writer along with poet Baron James Ashanti, novelist Doris Jean Austin, and others. At BACA Downtown, 111 Willoughby St. (718-596-2222); $5. "We Follow the Dream," an exhibition by eight contemporary artists, is on at BACA's gallery; free... **Dance Theatre of Harlem Open House,** 1/12 at 3, will pay tribute, too, to cofounder Karel Shook, who died in July. Vocalist Leavata Johnson and the Suzuki String Ensemble of the Harlem School of the Arts will perform, along with DTH. At Aaron Davis Hall, CUNY, Convent Ave. and 133rd St. (977-7751); $3 donation, children $1.50 ... Another exhibition, **"His Light Still Shines:** A Celebration of the Life and Message of Dr. Martin Luther King Jr.," is open 1/14–18 at the Schomburg Center for Research in Black Culture, 515 *Lenox Ave. and 125th St. This one includes a 28-minute* original musical video, as well as robes, photos, awards, and other memorabilia, some from Coretta King's own collection.

OTHER EVENTS TO NOTE—**A Feast of Lights,** 1/11 and 12 at 5, is Trinity Church's annual pageant, and features two choirs, a brass quintet, the Flower Hujer Dance Theatre, with percussion. Music will be by Victoria, Sheppard, Warlock, Copland, and King. Broadway at Wall St.; donation, $3... The **PEN American Center Poetry Reading** 1/14 is in connection with the 48th annual International PEN Congress 1/12–18 in New York. Among the poets who will read on the 14th: John Ashbery, Czeslaw Milosz, Yehuda Amichai, and Derek Walcott, with others to be announced. At Cooper Union, 7 E. 7th St., at 7. Free... Another literary luminary, **Joyce Carol Oates,** will read a short story and talk about her work, 1/9 at 12:15, at Chase Manhattan Plaza, Liberty and Nassau Sts. Free... A **camp fair** in an open-house style is set for 1/12, 1–5, at the 92nd St. Y, Lexington Ave. Sleep-away and day-camp directors will be on hand to talk and answer questions, as will people from the American Camping Association. Free.

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Sky Show, through 3/3, a double bill: "Halley's Comet: Once in a Lifetime," narrated by William Shatner, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

TOURS

BEHIND THE SCENES AT THE NEW YORK AQUARIUM, with the American Littoral Society (718-634-6467). Tour includes both indoor and outdoor exhibits. 1/11 at 10 a.m. $6. Must reserve.

URBAN PARK RANGERS—Walks and workshops, free unless noted. **Bronx:** 1/11 at 1, meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway; take your own favorite nature poem or essay to share in an afternoon of poetry and thought (548-7880). *1/11 at 11 a.m., meet at Crotona Park Boathouse,* Charlotte St. and Crotona Park East (589-0096), for a session on how to make a terrarium (must pre-register). 1/12 at 1, meet at Van Cortlandt Park Visitors Center (see above) for a slide show on Bronx Parks ... **Brooklyn** (718-287-3400): 1/11 at 1, a workshop on Native American face painting, plant lore, and other activity; must pre-register. 1/12 at 11 a.m., a horseback tour of Prospect Park; call to reserve; $20 for horse-rental fee... **Manhattan** (379-3091): 1/11 at 2, meet at 88th St. and East End Ave. for a look at Carl Schurz Park, the mayor's back yard, and learn about his home, Gracie Mansion. 1/12 at 2, meet at the Dairy in Central Park, 65th St. between the Zoo and the Carousel, for a winter-camping workshop: how to survive the elements... **Queens** (718-699-4204): 1/12 at 1, meet at Kissena Park Nature Center, Rose Ave. and Parsons Blvd., for a walk along the Nature Trail: fields, forests, wetlands, and more. 1/12 at 1, meet at Forest Park, Myrtle Ave. and Park Land South, to learn about the ancient glaciers of the area... **Staten Island** (718-442-1304): 1/12 at 1, meet at Barclay Ave. and Tallman St. for a winter-wildflower walk in Blue Heron Pond Park.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400).

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 1/11 at 1, meet in lobby of Consolidated Edison Energy Museum, 145 E. 14th St. for a guided look at the exhibits; also a tour of neighborhood landmarks; $1 (876-6688 before 10 p.m.). 1/11 at 9 a.m., a walk-hike in town; meet at South Ferry terminal, bottom of the escalator; itinerary goes through Central Park and back; $1 (718-967-0855).

SPORTS

TENNIS—The Nabisco Masters, at Madison Square Garden (564-4400), featuring Jimmy Connors, Ivan Lendl, John McEnroe, Boris Becker, and Mats Wilander. 1/14–16 at 4, 1/17 at 1 and 7 ($9–$20); 1/18–19 at 12:30 ($15–$30).

PRO BASKETBALL—Knicks (Madison Square Garden: 564-4400): 1/11 vs. Portland; 1/13 vs. Sacramento. All games at 7:30; $8–$16... **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 1/8 vs. Milwaukee; 1/10 vs. L.A. Clippers; 1/14 vs. Philadelphia. All games at 7:30; $6–$17.

COLLEGE BASKETBALL—1/9 at 7: North Carolina vs. Fordham; at 9: Georgia Tech vs. Rutgers. 1/11 at 11:30 a.m.: CCNY vs. NYU; at 2: Georgetown vs. St. John's.

HOCKEY—Rangers (Madison Square Garden: 564-4400): 1/10 vs. Montreal; 1/12 vs. St. Louis. All games at 7:30; $6–$19... **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 1/9 at 8:05 vs. Pittsburgh; 1/11 at 7:05 vs. Detroit. $16–$25... **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 1/11 at 1:35 vs. Philadelphia. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 1/11, the Paumonok Handicap; 1/12, the Busanda Stakes.

STEPS (New York Road Runners Club: 860-4455)—1/11 at 10 a.m.: North Wind Six Miler; begins and finishes at 90th St. and Fifth Ave. $8 (free T-shirt, bagels, and hot chocolate).

CHILDREN

ONCE UPON A... Sunday storytelling series at the 92nd Street Y Library (1395 Lexington Ave.: 427-600) presents Paula Danziger, author of *There's a Bat in Bunk Five, Can You Sue Your Parents for Malpractice?,* and *The Cat Ate My Gymsuit.* 1/12 at 2. Free, but must reserve.

PLAY WITH THE WIND at Wave Hill (675 W. 252 St., Bronx: 549-3200)—a session in wind awareness. 1/12, from 1:30 to 3:30. Adults, $2; children, $1.

SNOW WHITE AND THE SEVEN DWARFS, by the Gingerbread Players and Jack, at Queensborough Community College (56th Ave. and Springfield Blvd., Bayside: 631-6311). 1/12 at 2:30. $3.50.

SLEEPING BEAUTY will be at Avery Fisher Hall (Broadway at 63rd) 1/11 at 11 and 2. This represents a collaboration between the Pickwick Puppet Theatre and the Little Orchestra Society. Tickets may be purchased by mail (Little Orchestra Society, P.O. Box 1707, Ansonia Station, N.Y., 10023) or by Visa or MasterCard (757-5496). $8–$18.

ALVIN AILEY DANCE THEATRE will perform a children's program at Town Hall (123 W. 43rd St.: 997-1003) 1/14 at 10:30 a.m. $4.

BROOKLYN ACADEMY OF MUSIC (30 Lafayette Ave.: 718-638-4141 or 718-499-8204) presents "Hansel and Gretel," with music by Engelbert Humperdinck, 1/9–10 at 10 and 11 ($6) and 1/11–12 at 3:30 ($11).

PAPERBAG PLAYERS presents "Thimble-Bellies" at Symphony Space (Broadway at 95th St.: 864-5400), 1/11–12 at 2. $9.

JENNIFER AND HER BAG LADY, at Hartley House Theatre (413 W. 46th St.: 666-1716). It's about a youngster recently moved to NYC and a former vaudevillian who is now a shopping-bag lady; book by Lee Frank, music and lyrics by James Beloff. 1/11 at 3 and 8;

1/12 at 3. Adults, $5 (matinees) and $6 (evening); children, $4 and $5.

AFRICAN FOLKTALES, including "How the Zebra Got His Stripes," will be told by Edmund Felix and Hilary Bader, with conga and talking drums, African maracas, flute, and foot bells. 1/12 at 1 and 3. Third Street Music School Settlement (253 E. 11th St.: 777-3240). Adults, $4.50; children, $2.50.

THEATREWORKS/USA presents "Play to Win" at the Promenade Theatre (2162 Broadway, at 76th St.: 595-7500). This musical about baseball player Jackie Robinson was written by James de Jongh, Charles Cleveland, and Jimi Foster; direction by Regge Life. 1/11 at 1, 1/12 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.: days, 772-9180; eves., 249-8569)—1/12 at 1: "Rumpelstiltskin"; at 2:30: "Peter Pan Meets the Wicked Wizard." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.: 879-3316)—1/10 and 1/11 at 11 and 1: "Peter and the Wolf" and "The Frog Prince," by Lea Wallace & Co. $3.

LITTLE PEOPLE'S THEATRE COMPANY (39 Grove St.: 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, every Sat. and Sun. through 3/30. $4.

PUPPETWORKS (Old First Church, Seventh Ave. at Carroll St., Park Slope: 718-834-1828) presents "Hansel and Gretel," adapted and directed by Nicolas Coppola, 1/12 at 2. $3.50.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.: 924-1472) will present a magic show. Sat. at 2, featuring Brian McGovern and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the **4th Wall Repertory Company** (79 E. 4th St.: 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves the Mystery" is presented by the **Children's Improv. Co.** (New Media Repertory Co., 1462 First Ave.: 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.: 675-6677) presents "The Empire Laughs Back" (Sat. at 1) and "Rumpelstiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. $3 . . . At **Magic Towne House** (St. Peter's Church, 619 Lexington Ave., at 54th St.: 734-5195), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child).

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.: 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 1/11–12: "Growing Panes"—techniques that allow comic-strip creations to grow, sometimes completely changing; workshops at 1:30 and 3:30 both days. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.: 534-1672). presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 1/11 at 1:30: "The Captain Dan and Conrad Show," starring ventriloquist Dan Ritchard and his feathered friend, Conrad Burdee ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc. ($1). Hours: 1–5, closed Mondays. Free museum admission.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.: 718-735-4400)—1/11 at 1:30 and 3: "Carnival of the Animal," featuring puppet characters from the animal kingdom. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

SPECIAL EXHIBITS—At the **Donnell Library Center** (Central Children's Room, 20 W. 53rd St.: 621-0636): "One Hundred Titles for Reading and Sharing," a collection of the best in books, recordings, and computer software for children published this year. Hours: Mon., 12:30–8; Tue.–Fri., 12:30–5:30; Sat., 9:30–5:30; Sun., 1–5; through 1/18. Free . . . At the **New York Public Library** (Fifth Ave. at 42nd St.: 221-7676): "From Witches to Wonderland: American Children's Books, 1692–1947"—a collection of rare children's books consisting of 120 illustrated books, drawings, and manuscripts. Hours: Mon.–Wed., 10–9; Thu.–Sat., 10–6; through 1/11. Free.

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RADIO HIGHLIGHTS

Wed., Jan. 8

3:00/WNCN—Vivaldi: Cto for 3 Violins & Strings in F; **Dvorak:** Rondo for Cello & Orch in g, Op. 94.

4:04/WQXR-AM/FM—Mozart: Qt in G for Flute & Strings; **Vaughan Williams:** *The Lark Ascending.*

5:00/WNCN—Wagner: *Tannhauser:* Prelude to Act III; **Handel:** Cto for Organ #6 in B-Flat, Op. 4, #6.

6:00/WNCN—R. Strauss: Munich, Commemorative Waltz; **Mozart:** Sonata for Violin & Piano in E-Flat.

7:03/WQXR-AM/FM—Mozart: Divertimento in B-Flat; **Brahms:** Two Rhapsodies, Op. 79.

8:00/WNCN—Chopin: Nocturne in c-sharp, Op. 27, #1; **Mendelssohn:** Songs for Chorus from Op. 88.

WNYC—The Minnesota Orchestra. Neville Marriner, conductor; violinist Cho-Liang Lin. **Bruch:** Violin Cto #1; **Bolcom:** *Commedia*; **Dvorak:** Sym #7 in d, Op. 70

8:05/WQXR-AM/FM—Chopin: Piano Cto #1 in e; **Janacek:** "Jealousy" Ov.

9:00/WNCN—Mozart: Sinfonia Concertante; **Schubert:** Lieder.

9:06/WQXR-AM/FM—Chopin: Etude, Op. 10, #4 in c-sharp; **Debussy:** Etude Pour Les Agreements from *Douze Etudes.*

Thurs., Jan. 9

3:00/WNCN—Albeniz: Pavana-Capricho, Op. 12; **R. Strauss:** *Also sprach Zarathustra,* Op. 30.

WNYC—Messiaen: "Turangalila" Sym.

4:04/WQXR-AM/FM—Handel: Organ Cto in F; **Mendelssohn:** Prelude & Fugue in e, Op. 35.

5:00/WNCN—Salieri: Sinfonia in D; **Mozart:** Rondo for Piano & Orch in D.

6:00/WNCN—Liszt: Hungarian Rhapsody #15 in a, "Rakoczy March"; **Haydn:** Sonata for Piano #61 in D.

7:03/WQXR-AM/FM—Lehigh Valley Chamber Orchestra; oboist Bert Lucarelli, violinist Charles Castleman.

8:00/WNCN—Zelenka: Capriccio #1 in D; **Narvaez:** *El Delphin de Musica:* Books 4 and 5 (excerpts).

WNYC—Chamber Music Society of Lincoln Center. With guests Ida Kavafian, violinist, Richard Fitz, percussionist. **Mozart:** Sonata for 2 Pianos in D; **Brahms:** String Sextet #1 in B-Flat, Op. 18.

8:06/WQXR-AM/FM—Ireland: A London Overture; **Schubert:** Sym #6 in C.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. With the Tokyo String Quartet. **Haydn:** Qt in G, Op. 76, #1; **Smetana:** Qt #1 in e, "From My Life."

Fri., Jan. 10

3:00/WNCN—Vivaldi: *Nisi Dominus:* Pastorale; **Liszt:** *Annees de pelerinage,* #3: Les Jeux d'eaux a la Villa d'Este.

WNYC—Busoni: Piano Cto.

4:04/WQXR-AM/FM—Purcell: *Abdelazer:* Suite; **Albeniz:** *Cantos de Espana:* Cordoba.

5:00/WNCN—Copland: *El Salon Mexico;* **Mozart:** Fantasia in c.

6:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Vivaldi:** *La Stravaganza:* Cto for Violin in e, Op. 4, #2.

7:03/WQXR-AM/FM—Vivaldi: Cto in C; **Goldmark:** "Sakuntala" Ov.

8:00/WNCN—Handel: *Royal Fireworks Music;* **G. Gabrieli:** Music for St. Mark's Cathedral.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Franck: Symphonic Variations; **J. Stamitz:** Sinfonia in A.

9:00/WNCN—Haydn: Sym #76 in E-Flat; **Rossini:** "Ermione" Ov.

WNYC—Strauss: *Guntram.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Antal Dorati, conductor. **Brahms:** Sym #3 in F; **Beethoven:** Sym #6, "Pastorale."

Sat., Jan. 11

10:00 a.m./WNCN—Mendelssohn: Piano Trio #1 in d, Op. 49; **Levitski:** Arabesque Valsante, Op. 6.

10:04 a.m./WNCN—Rodrigo: Guitar Cto; **Delius:** On Hearing the First Cuckoo in Spring.

11:00 a.m./WNCN—F. Couperin: *Les Gouts Reunis:* Concert #14; **Dohnanyi:** Qt #2 in D-Flat, Op. 15.

12:00/WNYC—The Salzburg Festival. A song recital by Dietrich Fischer-Dieskau. Songs of Berg, Schoenberg, and Webern.

1:00/WNCN—Leclair: Cto for Violin in A, Op. 10, #2; **Suppe:** "Morning, Noon, and Night in Vienna" Ov.

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Janacek:** *Jenufa* (Alexander, Dunn, Jenkins, Lewis/Neumann).

4:00/WNCN—Haydn: Sonata for Piano #11 in B-Flat; **Mozart:** Sym #40 in g.

5:04/WQXR-AM/FM—Scarlatti: Sinfonia #1 in F; **Mendelssohn:** Introduction & Rondo Capriccioso.

6:00/WNCN—Vivaldi: *Il Pastor Fido:* Sonata for Violin & Continuo in C, Op. 13, #1.

8:00/WNCN—Artist's Image. Georg Solti, conductor. **Holst:** *Planets,* Op. 32: Jupiter; **Mahler:** *Des Knaben Wunderhorn:* Songs.

WNYC—Live From the Met. **Rossini:** *L'Italiana in Algeri* (Horne, Robinson, Ahlstedt, Monk, Malas, Montarsolo/Levine).

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 International Competition for Verdian Voices, in Busseto, Italy.

WNCN—Saturday Night Opera. **Bizet:** *Carmen* (Migenes-Johnson, Esham, Domingo, Raimondi, Nat.l Orch of France/Maazel).

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. Virginia Zeani and Nicola Rossi-Lemeni, guests.

Sun. Jan. 12

9:04 a.m./WQXR-AM/FM—Haydn: Guitar Qt in E, Op. 2, #2; **Faure:** Dolly Suite.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Variations on a Theme by Mozart, Op. 9; **Granados:** *Goyescas:* Intermezzo.

WNYC—Etudes: music by Czerny, Chopin, Liszt, Debussy and Schumann in the interest of technique and timbre.

11:00 a.m./WNCN—Ponchielli: *La Gioconda:* Dance of the Hours; **Liszt:** *Adelaide* (after Beethoven).

12:00/WNYC—Chamber Music Society of Lincoln Center. With guests Jan DeGaetani, mezzo-soprano and Osian Ellis, harp. **Pachelbel:** Canon for 3 Violins & Continuo in D; **Schubert:** Fantasie for Violin & Piano in C, Op. 159; **Schuman:** "In Sweet Music,"Serenade on a Setting of Shakespeare for Flute, Viola, Voice & Harp; **Mendelssohn:** Qnt #2 in B-Flat, Op. 87.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; cellist Lynn Harrell. **Tchaikovsky:** "1812" Ov, Op. 49; **Shostakovich:** Cto for Cello #1, Op. 107; **Beethoven:** Sym #7 in A, Op. 92.

2:00/WNYC—Berlioz: Symphonie fantastique.

3:04/WQXR-AM/FM—New York Philharmonic. Gary Graffman, pianist/conductor. **Korngold:** Piano Cto for the Left Hand; **Schubert:** Sym #9 in C.

5:00/WNCN—Great Performances: Live From Lincoln Center. The Chamber Music Society of Lincoln Center, narrator Irene Worth, pianist Horacio Gutierrez, host Patrick Watson. **Saint-Saens:** *Carnival of the Animals;* **Beethoven:** Qnt for Piano & Winds, Op. 16; **Satie:** *Sports and Divertissements for Piano and Narrator;* **Brahms:** Piano Trio in B, Op. 8. Simulcast with WNET-TV/Channel 13.

7:00/WNCN—Elgar: "Cockaigne" Ov, Op. 40; **Boccherini:** Sym #6 in B-Flat, Op. 35.

7:30/WNYC—Remembering Richard Rodgers. The early years and early broadway successes with Lorenz Hart. Will include songs from Columbia Varsity shows of the '20s; also songs of the later '20s and '30s including "A Connecticut Yankee," "Peggy Ann," "Babes in Arms," others.

7:35/WQXR-AM/FM—Gershwin: *An American in Paris.*

8:05/WQXR-AM/FM—Delta Opera House. **Rachmaninoff:** *Aleko* (Karobatlova, **Rimsky-Korsakov:** *Mozart and Salieri* (Andreev, Gerdzhikov, Bulgarian Radio-Television Orch/Angelov).

Mon., Jan. 13

3:00/WNCN—Reinecke: Cto for Piano #2 in e, Op. 120; **Anon:** Italian Lute Music (16th c.).

4:04/WQXR-AM/FM—Liszt: "Mephisto" Waltz; **Poulenc:** Suite Francaise.

5:00/WNCN—Handel: Cto Grosso in a, Op. 6, #4; **Offenbach:** *Le Papillon:* Prelude & Act I.

6:00/WNCN—Brahms: "Academic Festival" Ov, Op. 80; **Falla:** Suite populaire espagnole.

7:03/WQXR-AM/FM—Liszt: 6 Consolations; **Hebden:** Cto #4 in E-Flat.

8:00/WNYC—Busoni: Violin Sonata #2; **Bach:** Toccata & Fugue, "Dorian."

8:05/WQXR-AM/FM—Abel: Sym #3 in E-Flat, Op. 10; **Tchaikovsky:** Piano Cto #1 in b-flat.

9:00/WNCN—Vivaldi: Cto for Violin, 2 String Choirs, & 2 Harpsichords; **Debussy:** *Nocturnes:* Sirenes.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; cellist Yo-Yo Ma, violist Burton Fine. **Brahms:** Serenade #1 in D, Op. 11; **R. Strauss:** *Don Quixote.*

Tues., Jan. 14

3:00/WNCN—Faure: *Berceuse,* Op. 16; **Chopin:** Nocturne in f-sharp, Op. 48, #2.

WNYC—The U.S. premiere of the Fools Festival—Danish Radio production of Charlie Morrow's "Citywave Copenhagen."

4:04/WQXR-AM/FM—L. Mozart: Sinfonia di Caccia; **Schubert:** *Rosamunde:* Entr'acte #3.

5:00/WNCN—Rossini: Sonata for Strings #3 in C; **Rosenthal:** *Carnaval de Vienne.*

6:00/WNCN—Poulenc: Sonata for Flute & Piano; **Gretry:** *Le Magnifique:* Ov.

7:03/WQXR-AM/FM—C. P. E. Bach: Trio Sonata in d; **Ravel:** *Le Tombeau de Couperin.*

8:00/WNCN—James Buswell, violinist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Andre Previn, conductor/pianist. **Mozart:** Piano Cto in G; **Britten:** "Spring" Sym.

8:05/WQXR-AM/FM—Mozart: Motet, "Exsultate jubilate"; Sym #40 in g.

9:00/WNCN—Debussy: *Martyr de Saint Sebastian:* La Cour des lys.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Klaus Tennstedt, conductor; violist Joseph de Pasquale. **Mozart:** *The Magic Flute;* **Piston:** Viola Cto.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, January 8–10 and 13–14

2 WCBS 212-975-4321
4 WNBC 212-664-4444
5 WNEW 212-535-1000
7 WABC 212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
13 WNET 212-560-2000
21 WLIW 516-454-8866
31 WNYC 212-669-7800
H HOME BOX OFFICE 212-484-1100
U UPTOWN 212-942-7200
S SHOWTIME 212-708-1600
W WOMETCO (WHT) 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning (cc)
9 Jimmy Swaggart
11 Wed/Open Mind
Thu/Aprenda Ingles
Fri/Rangel Report
Mon, Tue/Tom and Jerry
H Wed/The Unforgivable Secret
Thu/**Movie:** BMX Bandits
Fri/**Movie:** The Tender Warrior
S Thu/Shelley Duvall's Tall Tales & Legends: Annie Oakley (cc)
Fri/Home From Afar

6:05
H Tue/**Movie:** The Tender Warrior

6:30
2 4 News
5 Fat Albert and the Cosby Kids
9 700 Club
11 Great Space Coaster
S Fri/**Movie:** Shinbone Alley

6:45
31 Mon, Tue/AM Weather

7:00
2 Morning News
4 Today
5 Inspector Gadget
7 Good Morning America (cc)
11 Heathcliff
H Wed/Video Jukebox
S Wed/**Movie:** Antarctica
Mon/**Movie:** Return of the King

7:30
5 Woody Woodpecker & Bugs Bunny
9 Straight Talk
11 The Jetsons
H Fraggle Rock (except Thu)
S Thu/**Movie:** Swing Shift
Tue/**Movie:** Yentl (cc)

8:00
11 Heathcliff
13 3-2-1-Contact
H Wed/**Movie:** Hysterical
Thu/**Movie:** Mystery Mansion
Fri/**Movie:** Charlie Chan and the Curse of the Dragon Queen
Mon/**Movie:** Being There
Tue/**Movie:** Micki & Maude
S Fri/**Movie:** Sahara

8:30
5 The Flintstones
9 Romper Room
11 Scooby Doo
13 Mister Rogers' Neighborhood

9:00
2 Wed–Fri/Catch Phrase
Mon, Tue/Perfect Match
4 Donahue
5 Brady Bunch
7 Morning Show
11 Love Boat
31 Mon, Tue/AM Weather
S Wed/Faerie Tale Theatre: Beauty and the Beast
Mon/Night of at Least a Dozen Stars
W Wed/**Movie:** Hot Dog . . . The Movie
Thu/**Movie:** The Old Gun
Fri/**Movie:** Against All Odds
Mon/**Movie:** Choose Me
Tue/**Movie:** Easy Rider

9:15
31 Tue/City Comment

9:30
2 Break the Bank
5 Leave It to Beaver
9 Partridge Family
31 Tue/Innovation
H Wed/**Movie:** Let's Spend the Night Together

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy
9 My Favorite Martian
11 Sanford & Son
31 Tue/On Our Own
H Thu/**Movie:** A Soldier's Story
Tue/**Movie:** Savannah Smiles
S Wed/**Movie:** Ladybug, Ladybug
Thu/**Movie:** One Heavenly Night
Fri/**Movie:** The Princess and the Pirate
Mon/**Movie:** The Golden Arrow
Tue/**Movie:** The Seven Hills of Rome

10:30
2 New Card Sharks
4 Sale of the Century
5 Make Room for Daddy
7 Sally Jessy Raphaël
9 My Favorite Martian
11 Best Talk in Town
H Mon/**Movie:** Crackers

11:00
2 Price Is Right
4 Wheel of Fortune
5 Divorce Court
7 Three's a Crowd
9 Bewitched
11 What's Hot! What's Not?
H Wed/Elvis: One Night With You
W Wed/**Movie:** Johnny Dangerously
Thu/**Movie:** Top Hat
Fri/**Movie:** Splash
Mon/**Movie:** Cloak and Dagger
Tue/**Movie:** No Small Affair

11:30
4 Scrabble
5 All in the Family
7 New Love American Style
9 I Dream of Jeannie
11 News
H Fri/Not *Necessarily* the News
S Wed/**Movie:** Testament
Mon/**Movie:** You Can't Take It With You (cc)

12 NOON
2 Press Your Luck
4 Super Password
5 News
7 Ryan's Hope
9 News
11 Odd Couple
H Wed/**Movie:** Oliver's Story
Thu/**Movie:** Finnegan Begin Again
Fri/**Movie:** The Bugs Bunny/Road Runner Movie
Mon/**Movie:** A Soldier's Story
Tue/**Movie:** Hysterical
S Thu/**Movie:** The Goodbye Girl
Fri/**Movie:** Girls of the White Orchid
Tue/**Movie:** Irreconcilable Differences

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Loving
11 Wed/**Movie:** Indiscreet (1931). Gloria Swanson, Ben Lyon. Romantic comedy with Swanson trying to keep her tainted past from suitor Lyon.
Thu/**Movie:** Tiger by the Tail (1968). Christopher George, Tippi Hedren. A Vietnam War vet accused of killing his brother looks for the real killer with the help of his socialite girlfriend.
Fri/**Movie:** A Gathering of Eagles (1963). Rock Hudson, Mary Peach. Hudson is an unlikable colonel in the Strategic Air Command.
Mon/**Movie:** The Destructors
Tue/**Movie:** The Snows of Kilimanjaro (1952). Gregory Peck, Susan Hayward, Ava Gardner. Based on the Hemingway story, about a dying writer in Africa trying to decide if his life had any meaning.

1:00
4 Days of Our Lives
7 All My Children
9 Joker's Wild
S Wed/Eric Clapton in Concert
W Wed/**Movie:** This Is Spinal Tap
Thu, Tue/**Movie:** Bells
Fri/**Movie:** Midnight Express
Mon/**Movie:** The Old Gun

1:30
2 As the World Turns
5 Hour Magazine
9 Tic Tac Dough
H Wed/**Movie:** Being There
Fri/Walk Proud
Tue/Video Jukebox
S Mon/**Movie:** Testament (cc)

2:00
4 Another World
7 One Life to Live
9 Let's Make a Deal
H Thu/**Movie:** The Bostonians
Mon/**Movie:** Brady's Escape
Tue/**Movie:** Fire on the Mountain
S Wed/**Movie:** Romantic Comedy
Thu/**Movie:** Irreconcilable Differences
Fri/**Movie:** 2010 (cc)
Tue/**Movie:** Romantic Comedy

2:30
2 Capitol
5 Woody Woodpecker
9 Dating Game
11 Mask
13 Somebody Else's Place

3:00
2 Guiding Light
4 Santa Barbara
5 Jayce & the Wheeled Warriors
7 General Hospital
9 Hawaii Five-O
11 The Jetsons
13 Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook
S Mon/Night of at Least a Dozen Stars
W Wed/**Movie:** Hot Dog . . . The Movie
Thu/**Movie:** The Old Gun
Fri/**Movie:** Against All Odds
Mon/**Movie:** Choose Me
Tue/**Movie:** Easy Rider

3:30
5 She-Ra
11 The Transformers
13 Wed/This Old House
Thu/Crockett's Victory Garden
Fri/Square Foot Gardening
Mon/All New This Old House
Tue/House for All Seasons
H Fri/**Movie:** The Tender Warrior
Mon/**Movie:** King of the Beasts

4:00
2 Quincy
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy
9 VegaS
11 G.I. Joe
13 Sesame Street
H Wed/Video Jukebox
Thu/**Movie:** BMX Bandits
Mon/Noah's Animals
Tue/Alice's Adventures in Wonderland
S Wed/Faerie Tale Theatre: Beauty and the Beast (cc)
Thu/Shelley Duvall's Tall Tales & Legends: Annie Oakley (cc)
Fri/**Movie:** Shinbone Alley
Mon/**Movie:** Return of the King
Tue/**Movie:** Antarctica

4:30
4 People's Court
5 Thundercats
7 Sale of the Century
11 Laverne and Shirley
H Wed/The Unforgivable Secret
Mon/Life on Earth: Life in the Trees

5:00
2 7 News
4 Live at Five
5 Brady Bunch
9 Police Woman
11 Eight Is Enough
13 Mister Rogers' Neighborhood
31 Wed/European Journal
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
H Fri/Inside the NFL
S Wed/**Movie:** Antarctica
Thu/Animal Talk
W Wed, Mon/**Movie:** Rope
Thu/**Movie:** Breakin'
Fri, Tue/Professor Wagstaff's Time Machine

5:30
5 What's Happening
13 3-2-1 Contact
31 City Comment
H Wed/**Movie:** Enola Gay
Thu/**Movie:** Brady's Escape
Mon/**Movie:** 2010
S Fri/Home From Afar

Weeknights, January 8–10 and 13–14

WED., JAN. 8

6:00
②⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Great Chefs of Chicago

6:30
⑤ Too Close for Comfort
⑪ Benson
㉑ Doctor Who

7:00
②⑦⑬ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ Faerie Tale Theatre: Goldilocks

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Mary
④ Highway to Heaven
⑤ **Movie:** Breakout (1975). Charles Bronson, Jill Ireland, Randy Quaid.
⑦ The Insiders (cc)
⑨ News
⑪ **Movie:** A Bridge Too Far (1977). Part I. James Caan, Elliott Gould. All about the disastrous 1944 Allied airdrop in occupied Holland.
㉑ Murder Most English: Five Red Herrings
㉛ **Special:** Guatemala: When the Mountains Tremble
Ⓗ Elvis: One Night With You
Ⓝ **Movie:** Son of Django
Ⓢ Garry Shandling Show's 25th Anniversary Special
Ⓦ Faerie Tale Theatre: Rapunzel

8:30
② Foley Square
⑨ Family Feud
⑬ The Tripods

9:00
② **Movie:** Agatha Christie's Dead Man's Folly. Jean Stapleton.
④ Blacke's Magic
⑦ Dynasty (cc)
⑨ **Movie:** Spinout (1966). Elvis Presley, Shelley Fabares.
⑬ India Speaks
㉑ Yes Minister
Ⓗ **Movie:** D.C. Cab
Ⓢ Superstars of Comedy Salute the Improv
Ⓦ **Movie:** Johnny Dangerously

9:30
㉑ Father's Day

10:00
④ St. Elsewhere
⑤ News
⑦ Arthur Hailey's Hotel (cc)
⑪ News
⑬ World: Chachaji—My Poor Relation
㉑ Bless Me Father
㉛ Right to Know
Ⓝ **Movie:** Goin' South
Ⓢ **Movie:** Romantic Comedy

10:30
⑪ News
㉑ Only When I Laugh
㉛ Doctor Who

11:00
②④⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
⑬ New York State Governor's State of the State Message
㉑ Nightly Business Report
Ⓗ **Movie:** A Nightmare on Elm Street
Ⓦ **Movie:** Lipps and McCain

11:30
② T. J. Hooker
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report

11:45
Ⓢ **Movie:** Rosebud Beach Hotel

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Masterpiece Theatre: Bleak House (cc)
Ⓝ **Movie:** A Passage to India

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Hot Dog . . . The Movie

12:40
② **Movie:** Deadline (1982). Barry Newman, Trisha Noble. A reporter learns that an Australian earthquake was really a nuclear explosion.
Ⓗ **Movie:** Paradise

1:00
⑤ Get Smart
⑦ **Movie:** Omar Khayyam (1957). Raymond Massey, Cornel Wilde. Set in eleventh-century Persia.
⑨ Joe Franklin
⑪ Comedy Break

1:15
Ⓢ **Movie:** The Dead Zone (cc)

1:30
④⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** Adam at Six A.M. (1970). Michael Douglas, Lee Purcell. A college professor returns to his midwestern family to do manual labor for a summer.
⑨ **Movie:** War Wagon (1967). John Wayne, Kirk Douglas.
⑪ Start of Something Big

2:20
Ⓗ **Movie:** Daniel

2:30
④ Ben Casey
Ⓦ **Movie:** This Is Spinal Tap

3:00
⑪ Emergency

3:05
Ⓢ **Movie:** A Night in Heaven (cc)

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
⑪ Emergency
Ⓦ Faerie Tale Theatre: Goldilocks

4:04
⑤ Get Smart

4:30
④ Here's Lucy

4:35
Ⓗ George Burns in Concert
Ⓢ Eric Clapton in Concert

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News
Ⓗ Video Jukebox

5:45
Ⓢ The Honeymooners . . . The Lost Episodes

THU., JAN. 9

6:00
②④⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Magic of Oil Painting
Ⓢ **Movie:** Swing Shift

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
②④⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Food for Thought
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓦ **Movie:** Top Hat

7:30
② Wheel of Fortune
④ Wasted
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Inside the NFL

8:00
② Magnum, P.I.
④ Cosby Show
⑤ P.M. Magazine
⑦ Shadow Chasers (cc)
⑨ News
⑪ **Movie:** A Bridge Too Far (1977). Part II. Laurence Olivier, Liv Ullmann. (Part I, Wed., Jan. 8 at 8.)
㉑ National Save-A-Life Test
㉛ New York Screening Room
Ⓗ **Movie:** A Soldier's Story
Ⓝ **Movie:** Metropolis
Ⓢ **Movie:** One From the Heart

8:30
④ Family Ties
⑤ All in the Family
⑨ Family Feud
⑬ Currents: Prisons for Profit

9:00
② Simon & Simon
④ Cheers
⑤ Merv Griffin
⑦ The Colbys (cc)
⑨ Bobby Vinton Special
⑬ Now . . . After All These Years
㉑ Cue In On Culture
㉛ Only One New York
Ⓦ **Movie:** No Small Affair

9:30
④ Night Court
㉑ This Old House
㉛ Neighborhood Voices

10:00
② Knots Landing
④ Hill Street Blues
⑤ News
⑦ 20/20 (cc)
⑪ News
⑬ Metroline
㉑ Austin City Limits
㉛ On Our Own
Ⓗ **Movie:** Blame It On Rio
Ⓝ **Movie:** The Gospel According to St. Matthew
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
⑪ News
㉛ Doctor Who

11:00
②④⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
⑬ Channel Crossings
㉑ The Nightly Business Report
Ⓢ **Movie:** The Goodbye Girl
Ⓦ **Movie:** All the Way In

11:30
② Night Heat
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Racing
⑪ The Honeymooners
㉑ Long Island Report

11:45
Ⓗ Everly Brothers Reunion Concert

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek

12:05
Ⓗ **Movie:** The Rosebud Beach Hotel

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓝ **Movie:** A Love in Germany
Ⓦ **Movie:** Bells

12:40
② **Movie:** Fingers (1978). Harvey Keitel, Tisa Farrow.

1:00
⑤ Get Smart
⑦ **Movie:** The Hindenburg (1975). George C. Scott, Anne Bancroft.
⑨ Joe Franklin
⑪ Comedy Break
Ⓢ **Movie:** The Shining

1:30
④⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** Libeled Lady (1936). Spencer Tracy, Jean Harlow.
⑨ **Movie:** The Spoilers (1942). John Wayne, Marlene Dietrich.
⑪ Lifestyles of the Rich and Famous

2:15
Ⓗ Inside the NFL

2:30
④ Ben Casey
Ⓦ **Movie:** The Old Gun

3:00
⑪ Emergency

3:15
Ⓗ **Movie:** The Lonely Guy

3:30
④ Ben Casey
Ⓢ **Movie:** Repo Man

4:00
⑨ Joe Franklin
⑪ Emergency

4:05
⑤ Get Smart

4:30
④ Here's Lucy

4:50
Ⓗ Everly Brothers Reunion Concert

5:00
④ Here's Lucy
⑨ News
⑪ The Life of Riley

5:10
Ⓢ Animal Talk

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

FRI., JAN. 10

6:00
②④⑦ News
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ People, Pets, and Dr. Marc
Ⓗ **Movie:** They All Laughed
Ⓢ **Movie:** Just the Way You Are
Ⓦ Ringing Bell

6:30
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
②④⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Sneak Previews
㉑ Nightly Business Report
Ⓦ **Movie:** Splash

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Twilight Zone
④ Knight Rider
⑤ P.M. Magazine
⑦ Webster (cc)
⑨ News
⑪ **Movie:** The New Maverick (1978). James Garner, Jack Kelly.
㉑㉛ Washington Week in Review
Ⓗ **Movie:** Apocalypse Now
Ⓝ **Movie:** The Go Masters
Ⓢ **Movie:** The Naked Face

8:30
⑤ All in the Family
⑦ Mr. Belvedere (cc)
⑨ Family Feud
⑬㉛ Wall $treet Week
㉑ The Moviemakers: The Hollywood Ten

9:00
② Dallas
④ Misfits of Science
⑤ Merv Griffin
⑦ Diff'rent Strokes (cc)
⑨ **Special:** FM TV 1985: A Year to Remember
⑬ Great Performances: Dance in America—A Song for Dead Warriors
㉑ **Movie:** Oh, You Beautiful Doll (1949). John Haver, Mark Stevens. The story of Austrian-born composer Fred Fisher.
㉛ Masterpiece Theatre: Bleak House
Ⓦ **Movie:** American Dreamer

9:30
⑦ He's the Mayor

10:00
② Falcon Crest
④ Miami Vice
⑤⑪ News
⑦ Our Family Honor (cc)
⑬ Film on Film
㉛ State of the Arts
Ⓢ **Movie:** 2010 (cc)

10:15
Ⓝ **Movie:** The Man Who Knew Too Much

10:30
㉑ Mark Russell's '85
㉛ Doctor Who
Ⓗ Not *Necessarily* the News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ **Movie:** Shakespeare Wallah (1965). Shashi Kapoor, Madhur Jaffrey.
㉑ Nightly Business Report
Ⓗ **Movie:** The Cotton Club
Ⓦ **Movie:** Moments of Love

11:30
❷ **Movie:** The Apple (1980). Catherine Mary Stewart, George Gilmour.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ New York Hot Tracks
⓫ Star Trek
Ⓢ **Movie:** The Girls of the White Orchid

12:15
Ⓝ **Movie:** The Ploughman's Lunch

12:30
❹ Friday Night Videos
❺ Comedy Tonight
Ⓦ **Movie:** Doing It

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break

1:15
Ⓗ 1st & Ten

1:30
❷ **Movie:** Hustling (1977). Lee Remick, Jill Clayburgh.
❼ Eye on Hollywood
⓫ News

1:45
Ⓗ **Movie:** Maria's Lovers
Ⓢ **Movie:** The Joy of Flying

2:00
❹ News
❺ **Movie:** Times Square (1980). Tim Curry, Trini Alvarado.
❼ Dick Clark's Nitetime
❾ **Movie:** Seven Sinners (1940). John Wayne, Marlene Dietrich.
⓫ Start of Something Big
Ⓦ **Movie:** Midnight Express

3:00
❹ Music City USA
❼ Headline Chasers
⓫ Emergency

3:15
Ⓢ **Movie:** Under the Volcano

3:30
❹ Hit City

3:40
❷ Newsmakers
Ⓗ **Movie:** KGOD

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Emergency
Ⓦ Against All Odds

4:10
❷ **Movie:** The Eiger Sanction (1975). Clint Eastwood, Jack Cassidy.

4:20
❺ Get Smart

5:15
Ⓗ **Movie:** Children of the Corn
Ⓢ Night of at Least a Dozen Stars

5:30
⓫ News

MON., JAN. 13

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ This Old House
Ⓢ **Movie:** You Can't Take It With You
Ⓦ Ringing Bell

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Dr. Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: The Golden Age of Hollywood
㉑ Nightly Business Report
Ⓦ **Movie:** Cloak and Dagger

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ Super Model of the World
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** Mother Lode (1982). Charlton Heston.
㉑ Great Zoos of the World
㉛ Beats of the Heart
Ⓗ The Not-So-Great Moments in Sports
Ⓝ **Movie:** Brief Encounter
Ⓢ **Movie:** Robin Hood: Herne's Son

8:30
❾ Family Feud
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kate and Allie
❹ **Movie:** Fatal Vision, Part II.
❼ **Movie:** The Right of the People (cc)
❾ **Movie:** Night of the Iguana (1964). Richard Burton, Ava Gardner.
⓭ Guatemala: When the Mountains Tremble
㉑ Nature: Kitum—The Elephant Cave
㉛ Playing Shakespeare
Ⓗ **Movie:** Happy Birthday to Me
Ⓦ **Movie:** The Little Drummer Girl

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ River Journeys: The Mekong With William Shawcross (cc)
㉛ Mini Playhouse
Ⓝ **Movie:** A Passage to India
Ⓢ **Movie:** The Shining

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ News
❺ Taxi
❼ News
⓫ Carson's Comedy Classics
⓭ Mystery! Agatha Christie's Miss Marple—The Body in the Library
㉑ Nightly Business Report
Ⓗ 1st & Ten

11:15
Ⓦ **Movie:** Blondes Have More Fun

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
Ⓗ 1st & Ten

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
Ⓗ **Movie:** Lassiter (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓢ **Movie:** Testament

12:40
❷ **Movie:** Lois Gibbs and the Love Canal (1982).

12:45
Ⓦ **Movie:** Choose Me

1:00
❺ Get Smart
❼ **Movie:** The Appaloosa (1966). Marlon Brando.
❾ Joe Franklin
⓫ Comedy Break
Ⓝ **Movie:** Quartet

1:30
❹ ⓫ News
❺ I Love Lucy

1:45
Ⓗ **Movie:** Blame It On Rio

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Green Pastures (1936). Rex Ingram, Oscar Polk. A fable of life in heaven.
❾ **Movie:** Ten Thousand Bedrooms (1957). Dean Martin, Anna Maria Alberghetti.
⓫ The Gladiator (1938). Joe E. Brown, Joe Travis.

2:05
Ⓢ **Movie:** Rosebud Beach Hotel

2:30
❹ Ben Casey

2:45
Ⓦ The Old Gun

3:30
❹ Ben Casey
⓫ One Step Beyond
Ⓗ **Movie:** The Last American Virgin

3:35
Ⓢ **Movie:** The Dead Zone (cc)

4:00
❺ Get Smart
❾ Joe Franklin
⓫ Emergency!

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:05
Ⓗ The Not-So-Great Moments in Sports

5:25
Ⓢ **Movie:** Robin Hood: Herne's Son

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

TUE., JAN. 14

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Yan Can Cook
Ⓗ Remember When: Wheels, Wings and Whistles
Ⓢ **Movie:** Girls of the White Orchid

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
Ⓦ Ringing Bell

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: The Red-Throated Loon
㉑ Nightly Business Report
Ⓗ **Movie:** Savannah Smiles

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓦ **Basketball:** Philadelphia vs. Nets

8:00
❷ Bugs Bunny/Looney Tunes All-Star 50th

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SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

Anniversary
❹ A-Team
❺ P.M. Magazine
❼ *Who's the Boss?* (cc)
❾ News
⓫ **Movie:** The Cheyenne Social Club (1970). James Stewart, Shirley Jones.
㉑ We'll Meet Again
㉛ Mystery!: Agatha Christie's Miss Marple—The Body in the Library
Ⓝ **Movie:** A Love in Germany
Ⓢ **Movie:** Yentl (cc)

8:30
❺ All in the Family
❼ Growing Pains (cc)
❾ Family Feud
⓭ Innovation: The Science of Skin Care

9:00
❷ Grand Ole Opry
❹ Riptide
❺ Merv Griffin
❼ Moonlighting (cc)
❾ **Movie:** Gray Eagle (1978). Ben Johnson, Lana Wood.
⓭ Nova: Portrait of a Killer
㉑ Masterpiece Theatre: Bleak House, Part V (cc)
㉛ Treasure Houses of Great Britain
Ⓗ **Movie:** Micki & Maude

9:30
㉛ Cue In On Culture

10:00
❹ Remington Steele
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ New Jersey Governor's State of the State Message
㉑ Poldark
Ⓝ **Movie:** The Ploughman's Lunch

10:15
Ⓢ **Movie:** The Naked Face

10:30
⓫ News
㉛ Doctor Who
Ⓦ Erendira

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ Campaigning on Cue: The Presidential Election of 1984
㉑ Nightly Business Report
Ⓗ 1st & Ten

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
⓭ SCTV
Ⓗ **Movie:** Maria's Lovers
Ⓢ **Movie:** Romantic Comedy

12:15
Ⓝ **Movie:** Metropolis
Ⓦ **Movie:** Lipps and McCain

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** Madigan: The Midtown Beat (1972). Richard Widmark.

1:00
❺ Get Smart
❼ **Movie:** I Will Fight No More Forever (1975). James Whitmore, Sam Elliott. An Indian tribe attempts to migrate to Canada, but the U.S. Cavalry tries to prevent them.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
Ⓦ **Movie:** Easy Rider

1:50
Ⓢ **Movie:** All the Right Moves (cc)

1:55
Ⓗ **Movie:** Apocalypse Now

2:00
❷ News
❹ Price Is Right
❼ **Movie:** Edison the Man (1940). Spencer Tracy, Rita Johnson.
❾ **Movie:** Bandolero! (1968). Dean Martin, James Stewart, Raquel Welch.
⓫ **Movie:** The Americano (1955). Frank Lovejoy, Cesar Romero.

2:30
❹ Ben Casey

3:15
Ⓦ **Movie:** Bells

3:25
Ⓢ **Movie:** Savage Attraction

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Emergency

4:16
❺ Get Smart

4:30
❾ Here's Lucy

4:40
Ⓗ Remember When: Wheels, Wings and Whistles—The Story of Transportation

5:00
❹ Here's Lucy
❾ News

5:05
Ⓢ Animal Talk

5:30
❹ Flying Nun
❼ Morning Stretch
⓭ News

Weekend, January 11–12

SAT., JAN. 11

6:00
❹ Sonrisas
❺ Young Edition
❾ David Toma
⓫ It's Your Business

6:30
❷ Patchwork Family
❹ Sonrisas
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
Ⓢ **Movie:** The Escape Artist

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry
Ⓗ Life on Earth: Life in the Trees

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Scooby's Mystery Funhouse/ABC Funfit
❾ Straight Talk
⓫ Thunderbirds: 2086
⓭ Adam Smith's Money World
Ⓗ **Movie:** Fire on the Mountain

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ The Flintstones
❼ Bugs Bunny/Looney Tunes Comedy Hour
⓫ Superfriends
⓭ Wall $treet Week
Ⓢ **Movie:** Your Cheatin' Heart

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❾ Millionaire Maker
⓫ F-TV
⓭ John McLaughlin: One-on-One
Ⓦ Puss 'n Boots Travels Around the World

9:30
❷ Dungeons and Dragons
❼ Ewoks/Droids Adventure Hour
⓫ Puttin' on the Hits
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❾ Misadventures of Sheriff Lobo
⓫ Wrestling
⓭ The Military and the News Media: The Correspondent Under Fire
㉛ Body Electric
Ⓗ Inside the NFL

10:15
Ⓦ The Twelve Months

10:30
❹ Punky Brewster
❼ Super Powers Team: Galactic Guardians
㉛ Owl TV
Ⓢ **Movie:** The Clown

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Valdez Is Coming (1971). Burt Lancaster, Susan Clark.
❼ 13 Ghosts of Scooby Doo
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
Ⓗ **Movie:** Breakin' 2 Electric Boogaloo

11:30
❷ Astro Minute
❹ Kidd Video
❼ The Littles
⓭ Open Mind
㉛ Rockschool
Ⓦ **Movie:** Trenchcoat

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Star Games
⓭ Frontline: Crisis in Central America—Revolution in Nicaragua
㉑ Gourmet Cooking
㉛ Video Music Box
Ⓢ **Movie:** Unfaithfully Yours

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Kidsworld
❹ MONY Golf
❺ **Movie:** The Oblong Box (1969). Vincent Price, Christopher Lee.
❾ **Movie:** The Last Shot You Hear (1969). Hugh Marlowe, Zena Walker.
⓫ Wrestling
⓭ Great Performances: Live From Lincoln Center—Pavarotti Plus!
㉑ Kathy's Kitchen
㉛ Video Music Box (Part 2)
Ⓗ **Movie:** Metalstorm: The Destruction of Jared-Syn

1:15
Ⓦ **Movie:** Out of the Past

1:30
❼ New York Hot Tracks
㉑ Square-Foot Gardening

2:00
❷ College Basketball
⓫ Fame
㉑ Motorweek
Ⓢ The Sky Is Gray

2:30
❼ Greatest Sports Legends
㉑ Gourmet Cooking
Ⓗ **Movie:** Yentl

3:00
❺ **Movie:** Bruce Lee: The Man and the Myth (1977).
❼ Professional Bowlers Tour
❾ **Movie:** Dixie Dynamite (1976).

Warren Oates, Christopher George. Two daughters seek revenge for their father's death.
⓫ **Football:** East-West Shrine Classic
㉑ Magic of Watercolors
🅢 **Movie:** Norma Rae
🅦 **Movie:** Sorcerer

3:30
㉑ Motorweek

4:00
❷ College Basketball
❹ Hula Bowl
⓭ This Old House
㉑ House for All Seasons (cc)

4:30
❼ Wide World of Sports
⓭ Innovation
㉑ Owl/TV

5:00
❺ Mission Impossible
❾ Greatest American Hero
⓭ Nova: Global Village
㉑ German Professional Soccer
㉛ Video Music Box (Part 1)
🅗 George Burns in Concert
🅢 **Movie:** The Escape Artist
🅦 **Movie:** Romancing the Stone

6:00
❷ The People
❹ ❼ News
❺ What's Happening Now
❾ Wrestling
⓫ Dempsey & Makepeace
⓭ Nature: Emas—High Plains of Brazil
㉑ Austin City Limits
㉛ Only One New York
🅗 **Movie:** Martin's Day

6:30
❹ News
❺ Small Wonder
㉛ Eye on Dance

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ It's a Living
⓫ Carson's Comedy Classics
⓭ Owl/TV
㉑ Wall Street Week
㉛ Washington Week in Review
🅢 **Movie:** Unfaithfully Yours
🅦 **Movie:** The Ice Pirates

7:30
❷ Frank Field's Medical Test Series: Aging
❹ Fight Back
❺ Archie Bunker's Place
❼ New York Views
❾ In Search Of
⓫ At the Movies
⓭ Wild America: Wolverine Country (cc)
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** Laura (1944). Gene Tierney, Clifton Webb. A detective falls in love with a picture of a woman who was allegedly murdered.
❼ Red Foxx Show
❾ **Movie:** Portrait of a Hitman (1983). Rod Steiger, Jack Palance. A hitman finds out why he was ordered to kill his best friend.
⓫ **Movie:** The Lion in Winter (1968). Katharine Hepburn, Peter O'Toole. Henry II's story.
⓭ Live From the Met: L'Italiana in Algeri
㉑ Great Performances: Brideshead Revisited, Part 11 (cc)
㉛ Mini Playhouse
🅗 **Movie:** Micki & Maude
🅝 **Movie:** Barbarella

8:30
❹ Facts of Life
❼ Benson
㉛ Looking East

9:00
❷ **Movie:** Murder With Mirrors. Helen Hayes, Bette Davis.
❹ Golden Girls
❼ Lady Blue (cc)
㉑ Yours for the Revolution: Jack London
㉛ Hello Jerusalem
🅢 **Movie:** Uncommon Valor (cc)
🅦 **Movie:** Starman

9:30
❹ 227

10:00
❹ Hunter
❺ News
❼ Love Boat (cc)
❾ Wrestling
㉑ Witness to Revolution: The Story of Anna Louise Strong
㉛ Playing Shakespeare
🅗 Barbra Streisand—The Broadway Album
🅝 **Movie:** Rio Bravo

10:30
❺ Black News
⓫ News
㉑ Remembering War: A U.S.-Soviet Dialogue

11:00
❷ ❹ ❼ News
❺ **Movie:** The Sugarland Express (1974). Goldie Hawn, Ben Johnson. Police chase a fugitive couple across Texas.
❾ Racing
⓫ Tales From the Darkside
⓭ Mystery!: Agatha Christie's Miss Marple: The Body in the Library
🅗 The Hitchhiker
🅢 **Movie:** Mistress Pamela
🅦 **Movie:** 1001 Erotic Nights

11:30
❹ Saturday Night Live
❼ News (cc)
❾ **Movie:** Murder Clinic (1966). William Berger, Mary Young.
⓫ **Movie:** A Little Sex (1982). Tim Matheson, Kate Capshaw. A newlywed husband has trouble remaining faithful.
㉑ Backstage Tonight
🅗 **Movie:** D.C. Cab

11:45
❷ **Movie:** Showdown (1973). Dean Martin, Rock Hudson. Sheriff has to fight an old friend who's taken to robbing trains.
❼ **Movie:** What's Up,

Ronald Reagan
President Ronald Reagan

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Doc? (1972). Barbra Streisand, Ryan O'Neal. Peter Bogdanovich resurrects the screwball comedy.

12:30
N **Movie:** Wrong Move
W **Movie:** Exposed

12:45
S Superstars of Comedy Salute the Improv

1:00
4 Joe Forrester

1:10
5 **Movie:** Love Is a Ball (1963). Glenn Ford, Hope Lange. A matchmaker fails miserably: an heiress loves her chauffeur and not the man she's supposed to marry.

1:15
H **Movie:** The Naked Face

1:30
9 **Movie:** Congo Crossing (1956). Peter Lorre, Virginia Mayo. An American engineer tries to civilize the Congo territory of West Africa.
11 News

1:40
7 **Movie:** The Farmer Takes a Wife (1953). Betty Grable, Dale Robertson. A musical about romance and farming near the Erie Canal in the 1800s.

1:45
S **Movie:** Norma Rae

1:57
2 **Movie:** Casino on Wheels (1973). Mitchell Ryan, Craig Stevens.

2:00
4 Ben Casey
11 At the Movies
W Rock and Roll: The Early Years

2:30
11 **Movie:** Superbug, Superagent

3:00
4 **Movie:** Svengali (1971). John Barrymore, Marian Walsh.
W **Movie:** Sorcerer

3:05
H **Movie:** Weekend Pass

3:30
9 **Movie:** I've Lived Before (1956). Jock Mahoney, Leigh Snowden. A pilot has amnesia and believes he was killed during W. W. I.

3:45
S **Movie:** Uncommon Valor (cc)

3:56
2 **Movie:** Airport (1970). Dean Martin, Jacqueline Bisset, Helen Hayes. Everything goes wrong at an international airport.

4:30
11 One Step Beyond

4:40
H Barbra Streisand—The Broadway Album

5:00
9 News
11 F Troop

5:30
4 Agriculture USA
11 News
S **Movie:** White Lies

SUN., JAN. 12

6:00
4 Joy of Gardening
5 Black News
9 In Depth
11 Insight
H **Movie:** Mystery Mansion
S **Movie:** Starfleet: The Thalian Wars

6:30
2 Kidsworld
4 Journey to Adventure
5 Young Edition
7 11 Christopher Close-up
9 New Jersey People

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Robotech
5 Hour of Power
7 Faith for Today
9 Face-off
11 Old Time Gospel Hour

7:30
2 Channel 2 the People
4 Funtastic World of Hanna-Barbera
7 This Is the Life
9 TBA
13 Sesame Street (cc)
S Jenny and Me

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 It Is Written
11 Frederick K. Price
H **Movie:** BMX Bandits
S Toby and the Koala Bear

8:30
2 For Our Times
7 Tiempo
9 Day of Discovery

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Josie and the Pussycats
13 Sesame Street
W **Movie:** P'Tang, Yang, Kipperbang

9:30
4 Positively Black
5 Leave It to Beaver
7 Wild Kingdom
9 Point of View
11 Heathcliff
H Fraggle Rock (cc)
S Shelley Duvall's Tall Tales & Other Legends: Annie Oakley (cc)

10:00
4 Essence
5 Dukes of Hazzard
7 America's Top 10
9 Sunday Mass
11 Super Sunday
13 Reading Rainbow
H **Movie:** They All Laughed

10:30
2 Face the Nation
4 First Estate: Religion in Review
7 Entertainment This Week
9 Meet the Mayors
11 Three Stooges
13 The Black Tulip
S **Movie:** Trenchcoat

11:00
2 Wall Street Journal Report
4 Meet the Press
5 **Movie:** Tarzan's Desert Mystery (1943). Johny Weissmuller.
9 David Toma
11 FTV
13 Wild America
W Wuthering Heights

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 World Tomorrow
11 Abbott & Costello
13 Wild America
21 Wall $treet Week

12 NOON
2 TBA
4 The McLaughlin Group
9 Dr. Schuller
11 Abbott & Costello
13 Currents: Prisons for Profit
21 Tony Brown's Journal
H **Movie:** Raiders of the Lost Ark

12:05
S The Honeymooners . . . The Lost Episodes

12:30
4 NFL '86
5 **Movie:** The Earthling (1981). William Holden, Ricky Schroder. A dying man must teach an orphaned child to survive in the Australian outback.
7 Eyewitness News Conference
11 **Movie:** Madame X (1966). Lana Turner, John Forsythe. A lawyer defends a woman accused of murder who turns out to be his mother.
13 Inside Albany
21 **Movie:** Palooka (1934). Jimmy Durante, Lupe Velez.

1:00
4 **Football:** TBA
7 Like It Is
9 **Movie:** Paper Man (1971). Dean Stockwell, Stefanie Powers. College kids get involved in a credit card mix-up using their computers.
13 Firing Line
S **Movie:** The Angel Wore Red
W **Movie:** Irreconcilable Differences

2:00
7 Ebony/Jet Showcase
13 Great Performances: L'Italiana in Algeri
21 Treasure Houses of Britain (cc)
H **Movie:** Evil Under the Sun

2:30
5 **Movie:** Capricorn One (1978). Elliott Gould, Karen Black, Telly Savalas. The government tells the public that an aborted spacecraft lift-off was actually a trip to Mars on which all the astronauts died.
7 Hollywood Close-up
11 **Movie:** An Unmarried Woman (1978). Jill Clayburgh, Alan Bates. A woman's life falls apart when her husband announces he is in love with another woman.

3:00
7 World Cup Skiing: Downhill in Garmisch, Germany
9 **Movie:** Voyage to the Bottom of the Sea (1961). Walter Pidgeon, Joan Fontaine. A submarine crew discovers a radiation belt that threatens the planet.
21 Rajiv's India
31 World Chronicle
S **Movie:** 2010 (cc)
W **Movie:** The River

3:30
31 Wall Street Week

4:00
4 NFL '86 Post Game
7 **Movie:** Journey to the Far Side of the Sun (1969). Roy Thinnes.
21 New York Student Aid Call-In
31 Masterpiece Theatre: Bleak House, Part VI.
H **Movie:** Mystery Mansion

4:30
4 Ben Casey

5:00
5 Kojak
9 Black Sheep Squadron
11 Fame
13 Great Performances: Live From Lincoln Center—The Chamber Music Society of Lincoln Center with Irene Worth and Horacio Gutierrez
21 Undersea World of Jacques Cousteau
31 U.S. Nippon News and Business
S Shelley Duvall's Tall Tales & Other Legends: Annie Oakley (cc)
W **Movie:** Unico in the Island of Magic

5:30
4 Wasted

6:00
4 7 News
5 **Movie:** Policewoman Centerfold (1983). Melody Anderson, Ed Marinaro.
9 Police Story
11 **Movie:** Breaking Away (1978). Dennis Christopher, Dennis Quaid. Four high school graduates come of age one summer.
21 McLaughlin Group
H Fraggle Rock
S **Movie:** Cloak and Dagger

6:30
7 News
21 Adam Smith's Money World
H **Movie:** Bugs Bunny's 3rd Movie: 1001 Rabbit Tales

7:00
2 60 Minutes
4 Punky Brewster
7 Ripley's Believe It or Not! (cc)
9 Street Hawk
13 Wonderworks: Maricela
21 Inside Albany
W **Movie:** Blame It On the Night

7:30
4 Silver Spoons
21 Computer Chronicles

8:00
2 Murder She Wrote
4 Amazing Stories
5 Star Search
9 David Toma
11 Lifestyles of the Rich and Famous
13 Nature: Kitum: The Elephant Cave
21 Mystery!: My Cousin Rachel (cc)
31 Newport Jazz '85
H **Movie:** Starman
N **Movie:** Goin' South
S **Movie:** Thief of Hearts (cc)

8:30
4 Alfred Hitchcock Presents
7 **Movie:** Diamonds Are Forever (1971). Sean Connery as James Bond.
9 Face-off
W This Is Spinal Tap

9:00
2 **Movie:** Rockabye (1933). Constance Bennett, Joel McCrea.
4 **Movie:** Fatal Vision, Part I. Andy Griffith, Gary Cole, Eva Marie Saint. A family brings their son-in-law to trial for murdering his wife and two daughters.
5 Merv Griffin
9 New Jersey People
11 Love Boat
13 Bleak House
21 **Movie:** Dream Girl (1948). Betty Hutton, Macdonald Carey. Hutton daydreams to escape reality.
31 The Prisoner

9:30
9 In Depth

10:00
2 Crazy Like a Fox
5 11 News
9 Hispanic Horizons
11 A Conversation With President Ford
13 Mystery!: Agatha Christie's Miss Marple: The Body in the Library
31 Window on World Television
H Gift of Life
N **Movie:** Throne of Blood
S Garry Shandling Show's 25th Anniversary Special
W **Movie:** Reckless

10:30
5 Sports Extra
9 Meet the Mayors
21 European Journal

11:00
2 4 News
5 Taxi
7 News
9 World Tomorrow
11 Odd Couple
13 The Military and the News Media: The Correspondent Under Fire
21 Crime File
H **Movie:** A Nightmare on Elm Street
S The Honeymooners . . . The Lost Episodes (cc)

11:15
2 News

11:30
5 Blue Night
9 Millionaire Maker
11 The Honeymooners

11:45
2 Sports Update
4 Strictly Business
7 Sports Special
S **Movie:** Star 80 (cc)

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie:** Bunny O'Hare (1971). Bette Davis, Ernest Borgnine. An eccentric, hippielike couple robs banks.
9 Jimmy Swaggart
11 Star Trek
13 The Tripods
N **Movie:** Son of Django
W **Movie:** Wuthering Heights

12:30
4 TBA
5 Naked City
13 SCTV

12:40
H **Movie:** Raiders of the Lost Ark

1:00
2 Barnaby Jones
9 The Outsider (1962). Tony Curtis, James Franciscus. Biography of Ira Hayes, one of the two marines who raised the flag at Iwo Jima.
11 Tales From the Darkside

1:30
5 David Susskind
11 News

1:35
S **Movie:** 2010 (cc)

1:50
7 **Movie:** Rock Island Trail (1949). Forrest Tucker, Adele Mara.

2:00
2 News
4 Visiones
11 Star Games

2:30
4 First Estate: Religion in Review

2:40
H **Movie:** Daniel

3:00
4 News
9 **Movie:** The Movie Murderer (1970). Arthur Kennedy, Warren Oates. A jet-liner arsonist gets caught on film, then tries to destroy the evidence.
11 **Movie:** The Twisted Brain (1974). Pat Cardi, Rosi Holotik.

3:30
4 News
5 World Vision

3:35
S **Movie:** Lassiter

4:55
H **Movie:** Just Tell Me What You Want

5:00
9 News

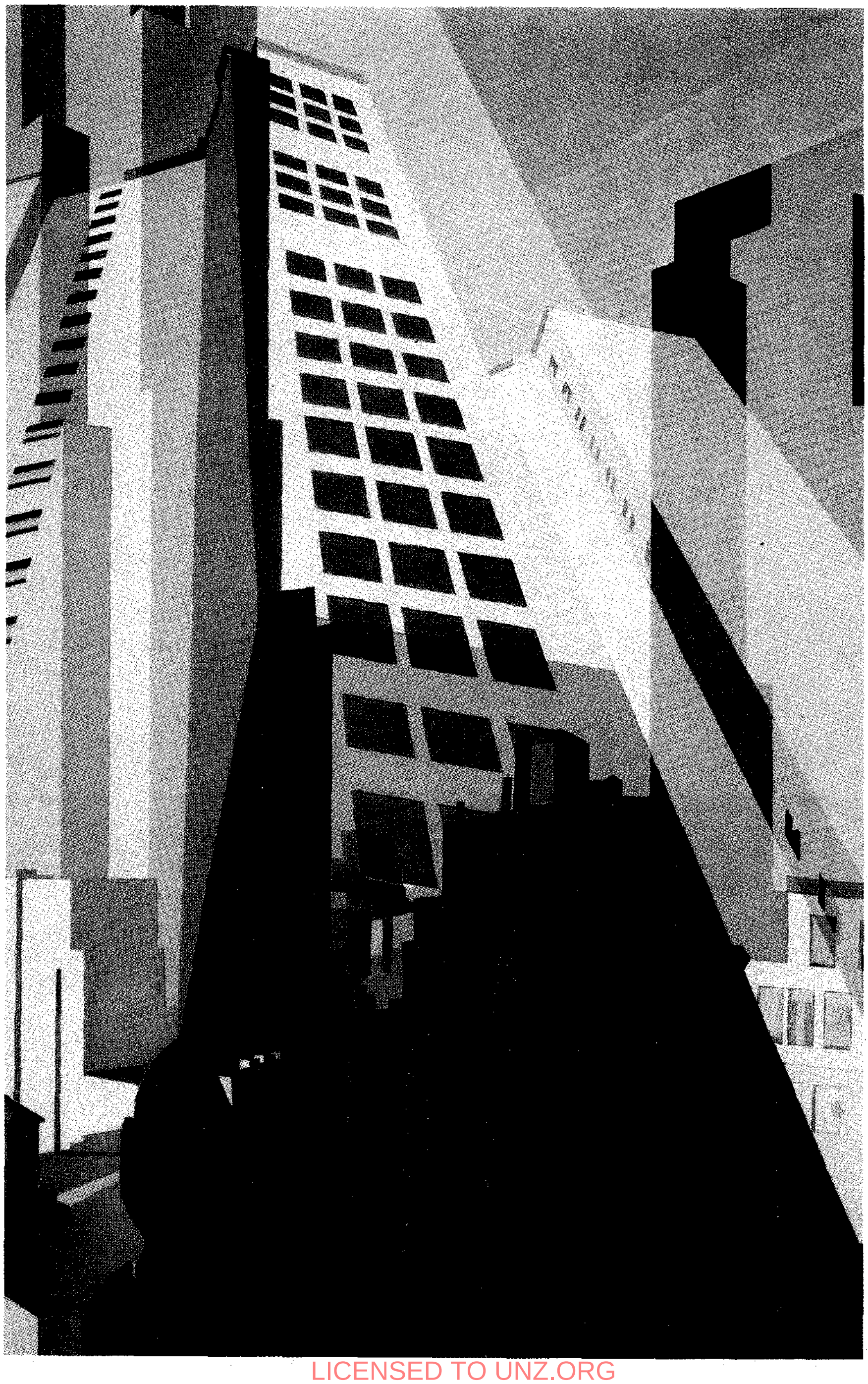
5:25
S Toby and the Koala Bear

5:30
7 Morning Stretch

5:45
S White Lies

NEW YORK

REAL ESTATE



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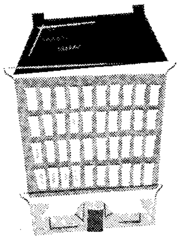

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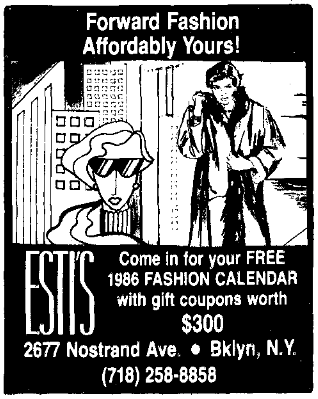

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Yvette Studio—Immaculate comfort. Shiatsu/Swedish massage. Little Neck, LIE, Exit 32. 718-229-7007.

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Acupressure massage for men & women
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The Moving Store—Boxes, pads, dollies, bubble-wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

Hud Movers—3 men/large truck $40/hour. 718-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

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Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. N.Y.C. D.O.T. T10303. 212-752-5040.

Wheaton Van Lines Inc.—Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. 212-226-0500.

Moishe's, 24 Hours, Last Minute Jobs—Big and small jobs with storage. Pick up and delivery. Complete packing service. Packing boxes delivered free. No. 1974. 327 10th Ave., at 29th St. 212-239-0340.

Pyramid Moving Co.—"Honest and efficient moving by people who enjoy their work." Local/long distance. DOT 1870. 1241 Amsterdam Ave. 212-222-6663.

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Fireplace equipment, planters, giftware
Nobody beats our prices or selection.
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Done with warmth and spontaneity.
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NEW YORK CLASSIFIED

PUBLIC NOTICES

Born To Run?—For a book on male sexuality, researcher wants to talk with men who can't or won't commit themselves to a single woman. If you have any history of swinging, promiscuity or infidelity, write or call collect: Human Relations Project, PO Box 4831, Hampden Station, Baltimore, MD. 21211. 301-889-1255.

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New York School of Interior Design—Spring term day and evening classes begin Feb. 3rd. 155 E. 56th St. 212-753-5365.

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Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location, Mon.-Fri. 9-7. Sat. 9-3. 212-391-1942.

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Keep Your New Year's Resolution!—Lose weight -- stop smoking. S. Simon, M.A., Hypnotherapist. 212-348-1922.

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Free Consultation

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The Greater Woman—New York's only exercise program designed for the larger woman. 111 E 65 St. 212-737-4889.

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Lose 10-20 Lbs.—Mayfair By The Sea, a beach spa 2 miles to Atlantic City. Call 800-722-7257, 609-822-0611.

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of *your ad to print your box number.*** *Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732.* All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

Corporate President with GQ looks—JD, 33, disarmingly honest, sharp-witted, 6', thin with green eyes. Seeks intelligent and independent woman, age 23-35, slim, beautiful both inside and out as perfect partner. Photo/bio a must. Will gladly exchange. NYM G370.

This Lovely And Loverly—Independent and giving, successful Manhattan woman would love to begin this wonderful New Year by meeting a charming, divorced man, 35-45, especially if he lives in NJ/CT/LI or WC and has resolved to make life as fabulous as can be. NYM G372.

Camus And Tennis By Day—Dancing and candlelight by night. Intellectual, fun-loving, female Ph.D. psychologist, 38, 5'5", slim, seeks highly intellectual professional, preferably Jewish, 32-49, for the long term. Photo/letter. NYM V247.

Tall Attractive Woman—Slim, Jewish, 6', mid-40's, extremely successful, who loves life and lives it to the fullest, who seeks and finds that which is beautiful in all people, whose heart is full of love and warm with compassion, who enjoys life, seeks *similar male to share the world* with, have fun and relationship. Please send photo/phone. NYM H148.

Off-Beat Humor/On-Target Values—Jewish female, 32, 5'7", slim, blond, with eclectic tastes including music, baseball and The Honeymooners. Seeks upbeat, witty man with kind heart and sense of purpose. NYM G424.

Beautiful Career Woman—In her 40's, financially independent. Seeks companionship, love and warmth with possibilities for future commitment with a man of similar background. Please respond with bio/photo. NYM R832.

Sharing Is Much Nicer—Than going alone. I'd love to meet a soul mate. You should be an open, honest, communicative woman, in good shape, muscles are beautiful, not into makeup and most importantly a truly nice person. I'm 43 yet look, feel and think much younger. There's plenty of kid in me. I'm 5'8", muscular, blue eyes, bearded and blue-jeaned. Running regularly keeps me trim. I love Scrabble, sports, travel. Easygoing describes me well. Though not without faults, I have a good heart with much to give the right woman. If this might be you, 29-40, and like me you're a giver, please don't pass this up. NYM G371.

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all the accoutrements of success: town house in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

Sleek, Sexy Fashion Executive—Smart brunette, great figure, great sense of fun. Seeks compatible male, 45-55. Photo/bio, please. NYM H161.

Personality Plus Pizzazz—Dynamic gal asks,"Where is that special, professional man, 40-55?". Photo/phone. NYM G423.

Tex/Mex In Soho—A tear-jerker at the Regency, a dish of Ben and Jerry's mint oreo cookie: what more could a guy want? 33, bright, witty, trim, successful, professional, Jewish man, seeks a slender, non-smoking woman in 20's-30's, with brains, charm, decency, warmth and wit for a possible life on the town. Photo *helpful.* NYM A342.

One-Of-A-Kind—Woman physician, 37, Jewish, fun-loving and warm, down-to-earth, seeks that lucky man. Note/photo/phone. NYM V107.

Very Pretty Green-Eyed Brunette—Jewish gal, 24, witty, warm and wonderful. Seeks exciting Jewish guy, 24-29, who is handsome, bright, warm and funny. For sharing friendship and whatever may follow. Photo/note/phone. NYM V260.

An Over-Educated Woman—Lawyer, PhD. Pretty and shapely; a remarkably young-looking 39. Warm and witty. Passion for music, travel and good talk about feelings. Seeks attractive, highly-educated, gentle man, 34-45, empathetic and psychologically aware. NYM V293

The Days Are Getting Colder—But this successful female, creative exec has enough energy, optimism and compassion to warm your winter and melt your heart. Feminine, petite, aerobically fit, mid 30's, bright, confident, independent yet adaptable, would spark to an equally impassioned, intelligent, successful man, 35-48, who's a touch impetuous, a tad capricious, a lot loving and romantic. The temperature's dropping. Let's raise it. NYM G154.

Start New Year Right—Write now to a very attractive, classy professional, early 40's. I am 5'6", 125 lb. woman who is nurturing, loving, sweet, sensuous. I possess and value intelligence, decency, emotional/financial security, joie de vivre! Seeks 45-60 Jewish man to share romantic/meaningful relationship and best things in life. Note/phone. NYM V242.

This Lady—Who has a song in heart (and a ventricle or two - aorta know), would like to become happily entangled for a very long time, with a warm, literate, playful brew of a fellow, 40-50. I am wide-awake, early 40's, divorced, easy on the eyes, 5'5". Would be delighted if the postman brought a letter from...small, hopeful hesitation...you! NYM G467

Hi—I am an educated, pretty, Jewish woman, 43, divorced. This ad was paid for by my brother who thinks there are men reading this who would enjoy meeting me. Note/photo. NYM G301.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Manhattan Physician—6', 40's, desires attractive woman, home and family-oriented, 30's. Must send photo. NYM G398.

Successful Good-Looking Male—46, seeks attractive woman who enjoys fine dining, concerts, tennis. Non-smoker. Note/photo/phone. NYM G400.

Pretty, Blue-eyed, Slender Professional—Good-humored lady, early 50's, wishes to meet successful, good-natured man, early 50's. To enjoy together her city life and her home in a quiet fishing village. Bio/photo/phone. NYM H178.

Water Seeks Its Own Level—I am looking for a dynamic, distinguished, debonair man who demands the very best and refuses to settle for anything less. He should be at least 6' tall, well-bred and well-read, powerful yet sensitive with a generous, considerate, loving nature. Pride in being impeccably dressed, a trim body, a sparkling wit and a brilliant mind are also prerequisites. If you are such a man, I can offer you the perfection you expect and deserve. I'm 38, wise beyond my years, and a true lady in every sense of the word. I'm ultra feminine, sophisticated, successful and elegantly sexy. My face is classically beautiful and my body perfectly proportioned. Although I have a strong sense of self, I enjoy pampering a man. What I lack right now is that one special man with whom I can share the finer things in life. My ideal relationship would be comprised of the right chemistry, passion, and romance along with mutual respect, trust, open communication, friendship, and love. If you're the right man, please enclose a photo with your letter. NYM V241.

Sensuous Statuesque Ex-Model, 29—Professional. Seeks pliable male to worship me. Must love stockings, spikes, be wealthy, generous. Photo. NYM G380.

Good Honest Lady—Giving, loving, interesting, spirited, blond, 40, attractive, divorced, needs strong, shy, loving, high-caliber, honest gentleman, non-smoker. Note/phone please. NYM V263.

A Hug Would Make My Day—Pretty, 34, Jewish lady, seeks attractive, successful, tender, honest, 5'9" plus, 35-45, Jewish Manhattanite for a loving, lasting relationship. Hurry! We've waited long enough. Letter/photo. NYM G427.

Beautiful, Slim, Blondish, Athletic—Fun-loving, professional woman, mid-30's, 5'5", leggy -- seeks good–hearted, bright, Jewish, professional or businessman, 35-45, 5'9" and over, who is capable of love and sincerity. Please enclose photo/phone/bio. NYM G325.

Very Pretty Classy Brunette—Big blue eyes, intelligent, very good figure. Seeks nice guy, 25-45. Photo/bio. NYM H160.

Charming, Attractive Physician—Warm, lively, 42. Likes art, theater, film, fine dining, flowers, dune walks, country rambles, cozy nights at home, children's laughter. Seeking man, late 30's to late 40's, with similar qualities for vibrant, loving relationship leading toward marriage and family. NYM V266.

Meditator, Successful Scientist—Would like to meet intelligent woman, attractive, who cares about people and also can make it in the world. Prefer late 30's, early 40's, under 5'6". NYM V259.

Attractive Successful Executive—47, divorced, athletic, affectionate, intelligent; likes theater, music and fine food. Seeking a relationship with a pretty, warm, open, fun-loving, sincere, caring, down-to-earth lady, 30-44. Photo and bio a must. NYM G402.

What A Catch—Here's a great catch. Interesting, exciting, attractive, wealthy, charming, modest with a great sense of humor, looking for a shapely, attractive, intelligent, 25-32-year-old Manhattan lady. Send photo. NYM V264.

A Thoughtful Man—Divorced, white, professional, 35, 5'10", 150, loves classic literature, looking for an intelligent, sensitive, introspective woman who has a career and is open to marital possibilities. Age 30-39. NYM G404.

Romeostein, Romeostein—Where for art thou? I'm 25, pretty and waiting for you if you're 25-32, handsome, witty and romantic. Note. NYM V261.

Inner Virtue—Is what I am looking for in a female partner—a strong identity, reinforced by solid ethical standards, consistently reflected in the way you lead your life. That is the kind of personal symmetry I respect and can grow to love. You should also be very bright (a graduate degree would be preferable), young (26 to 34), tall (5'8" or taller), athletic (hopefully work out intensely several times a week and love one or two sports with a passion), healthy, physically affectionate, and very, very attractive in a natural, non-plastic sense. I am an over-educated (two Cantab degrees), financially secure capitalist with his own successful investment company, who is very tall, trim, muscular and works out every day. I love to ski, horseback ride, scuba dive, play racquetball, etc. I am told that I am very attractive (used to model) in a natural way. Please send bio, photo (a must), and phone number. No smokers please. NYM G298.

If You Can Look Beyond—My slender hourglass figure and really pretty face to desire me for my intelligence, sensitivity, warmth and sense of humor, than I'll know I've found a very special man. I'm 38, incredibly feminine, happily successful in my career and lead a glamorous sophisticated life style. Please be over 6', 40's-50's, well-bred, refined, articulate, witty, considerate and loving. Photo appreciated but not essential. NYM A318.

Attractive Greek-American Female—38, warm, sensitive, caring. Seeks man, 36-42, warm, chivalrous, nice-looking, successful, with integrity. NYM G425.

Life Begins At 40—Let's prove it! Classy Jewish lady likes humorous yet sensitive men in yellow ties. Must be interested in a sharing relationship. NYM V255.

Good-Looking Ad Exec—47, 6'2", very warm, witty, bright, articulate. Seeks same in shapely, attractive Manhattan lady, 27-42, for NYC offerings, conversation and romance. Note/photo/phone. NYM G436.

Start 1986—With a sophisticated suburban woman seeking single urban man, 55-60, for a Happy New Year. Phone. POB 666, Armonk, NY 10504.

Unique MD—Pediatrician, 40, attractive, energetic. Seeks slim, sensual, emotionally stable female, 30-36. NYM G374.

Friendly Relationship Sought—By warm, attractive woman, 5'7", with man, 49-55. Bio/phone/photo. NYM V251.

Unique Pretty Professional Blond—Slim, intelligent, 5'3", 22, seeks handsome, successful, tall, caring, gentleman, non-smoker, romantic and marriage-minded. Photo/bio/phone. NYM G391.

Funny, Outrageous Millionaire—Handsome, 31-year-old bachelor is looking for a beautiful, voluptuous, Lonnie Anderson type. I like fast cars, Arabian horses, sushi, music and evenings by the fireplace. My time is divided between Las Vegas, Manhattan and touring the Far East. I've seen the 7 wonders of the world and if you're the 8th and are slim, well-endowed, vibrant, romantic and like to laugh and love to travel, all this and more can be yours. Recent photo/phone/note a must. NYM G406.

Japanese Female Sought—By a 30-year-old, white male for sushi dinners and friendship. NYM H179.

Very Handsome Male—25, NYC born and bred, looking to meet a woman who enjoys being alive - to share laughs, good times and who knows what.... Note/photo/phone, please. NYM G407.

Vivacious, Curvaceous—A bit outrageous, savvy Jewish female, 34, brunette, 5'2", eyes of blue. Seeks warm, successful, playful man from Ipanema or tri-state area, mid 30's-young 40's, to share tropical sights, city lights, winter nights. Note/phone/photo. NYM H182.

Independent Businessman—41, thoughtful, funny, ethereal, reformed workaholic. Seeks a woman of imagination, warmth, intelligence and depth. I'm interested in marriage, raising at least one child, and writing a book together (or helping each other write two). Sense of humor and a questioning approach toward life are musts. NYM G421.

Cute Little Neuroscientist—36, divorced, Jewish woman, seeks lovely man to knit for. NYM V252.

Woman Of Substance—Looking for a man, 42-55, caring, warm, sensitive, financially secure, emotionally mature, Jewish. Enjoys city lights, theater, good food, as well as the country air, travel. I'm a young 44 year old who is attractive, down-to-earth, fun, intelligent, professional. Note/phone/photo. NYM V254.

A Study In Contrasts—Fun-loving and elegant country dweller who loves the city. Very attractive, vibrant, affectionate, sophisticated woman in early 40's who enjoys the excitement of NY as well as comforts of CT home. Would like to meet romantic, successful, Jewish man who loves theater, travel, fine dining, tennis, skiing and dancing, is warm and caring and wants a fresh start. Please send letter/phone/photo. NYM G430.

Be My Friend First—This attractive Israeli man, 33, educated, sincere, smart, funny, adventurous and never wed, desperately seeking his female counterpart for serious relationship only. Would love to do the honors. Photo. NYM V258.

Show-Stopper With Winning Score—Talented, bright and beautiful TV producer under 30...but not for long. Looking for 35-45-year-old leading man with the wit, sophistication, intelligence, creativity and physical attributes to bring down the house. Photo/phone, please. NYM V174.

Handsome Gentleman—Very athletic, 40's, much to offer, self-employed businessman, sincere, loving and very romantic. Seeks: attractive, sexy, fun-loving lady in her 30's, classy with a good sense of humor. Bio/photo/phone. NYM H188.

Lovely Petite Psychologist—Grown children, small dog, loves Mozart and garlic bagels, seeks special friend. NYM G392.

Go West Young Woman—San Antonio, TX. I'm a professional, 37-year-old PhD, working in the financial industry. Looking for professional woman who wants to create a family. Interested in snow skiing, sailing, dancing, outdoors. Non-smoker. NYM G393.

Begin The New Year Right—Meet a man who is handsome, humorous and bright. 32-year-old, athletic male wishes to meet woman with the qualities mentioned above. Photo/phone. NYM G410.

Successful, Dynamic Professional—41 years old, Jewish, active, youthful, witty, romantic, and spontaneous. Seeking an open and intimate permanent relationship with a (27-35) very attractive female who possesses similar qualities. Phone/photo, please. NYM H173.

Caring, Handsome, Successful—34, 5'7", slim and very trim. My world ranges from astronomy to working out, with a side order of Chinatown and scuba diving. If you're petite, slim and attractive and would like to take the plunge with a fun-loving, adventurous fellow, please send photo/note/phone. NYM G395.

Happy Birthday To Me—I am 44, Jewish, divorced, tall, slim, handsome, successful, considerate, witty, sensual and down-to-earth. For my birthday, I would like to meet a woman, between 25-40, with similar qualities for a happily ever after. Photo greatly appreciated. NYM H174.

Thanks For Reading This!—Successful professional, cute, good-natured Jewish male, 34, enjoys all cultural activities and aerobic dance classes. Seeking my female counterpart for caring relationship and unlimited hugs. Honest self-description with phone appreciated. Photo helpful. I'm not afraid of commitment or answering machines. NYM G396.

Smart, Sleek, Sensitive—Scarsdale lady exec, very pretty, seeks dynamic Jewish man, 40-50, to share laughter, conversation and gooey desserts. NYM H175.

Theater?—I get discount tickets - in two's. Single? Non-smoker? Join lady, 30's, for no strings "Dutch" nights. POB 20205, 27 W 60 St. NY 10023.

Exhausted Lawyer (30, Male)—Tired of sliding by on scathingly brilliant wit, looks, charm, etc. Seeks similarly scathing woman for revivifying relationship. Note/photo. NYM H177.

Marriage-Minded—45 years old, unattached attorney, own my own businesses, 6'1", 180 lbs, Jewish and am looking for a nice lady hopefully leading to marriage and children. NYM G401.

LI Lady—48, looking to start the New Year sharing life and love. NYM G316.

ANNOUNCEMENTS

Dear Bruce—Who you are is a gift to the world. You make me remember the simple beauty that we are. Happy New Year. Gloria Lowe, Englewood, NJ. PS: Friends, relay to Bruce.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 550

BY MARY ANN MADDEN

To avoid: People who refuse to smoke between courses. Book-promotion tours including stops at any Club Med. Russian roulette (unless played with Russians). Horticulture conventions. Magazines with a picture of an animal on the cover. Moving. Pictures of moving. Moving pictures. Handwriting on the wall. Writing. Making resolutions.
—Fr*n Lebowitz

Above, resolved for 1986. Competitors are invited to invent New Year's resolution(s) in the style of one well-known person. (Limit 75 words.)

Results of Competition 547, in which you were asked for titles of feature films for general release.

Report: Despite our avowed uninterest in gore, you see the kind of thing that goes on here. Teenage death. Adult death. Death from outer space. Doom. Doctors. Dentists. Dentists, particularly. Thanks to you all, and so long, George, see you in a better world.

First Prizes of two-year subscriptions to "New York" to:

A TISKET A CASKET
Gerard G. McTigue, N.Y.C.

LAS PUTAS A LA CASA DE LA LUNA ROJA
Eng. title: WOMEN OF A KIND
Bobby J. Ward, Raleigh, N.C.

SNUFFY: NOT A DOG
Gene Castle, Studio City, Calif.

REVENGE OF THE CELIBATES
Helene Davis, Cambridge, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

CRINGE
Alan Levine, Massapequa, N.Y.

SOMETHING'S IN THE CUISINART
Toni Daraio, Coram, N.Y.

THE LEG-WAX MURDERS
Nikki Rosa, N.Y.C.

And Honorable Mention to:

START TALKING WHEN YOU HEAR THE BEEP
Ruth Migdal, Brooklyn

ZIMDO: SANTA'S WEREWOLF ROGUE ELF
Jan Leighton, N.Y.C.

SURPRISE AUTOPSY
Mark Calandra, Boston, Mass.

RETURN OF THE COFFEE ACHIEVERS
Marge Grossman, Teaneck, N.J.

ATTACK OF THE FULL-FIGURED GIRLS
T. Nash, Winston-Salem, N.C.

LIVING FINGERS OF THE NINJA
Michael E. Levin, N.Y.C.
sp. ment.: Kevin B. Robinson, N.Y.C.

EAT DOGFOOD, MY DARLING
C. R. Roberts, Rathdrum, Idaho

TWO LITTLE WORDS
Tom Robinson, N.Y.C.

IT LIVES IN THE BASEMENT (AND IT KNOWS YOU'RE JUST STUPID ENOUGH TO GO AND LOOK)
Joanna Nici, N.Y.C.

THE MAN WHO FELL FROM A BED
Brendan Wiseman, Studio City, Calif.

THE PHANTOM OF TRUMP TOWER
John B. Wertheimer, N.Y.C.

WHEN CLOWNS GO BAD
Phyllis Winter, Lagunitas, Calif.
sp. ment.: M. D. Dale, Longmeadow, Mass.

YOUNG GRANDMA MOSES
M. E. Colby, N.Y.C.

INVASION OF THE CORN-PLASTER PEOPLE
Steve Scher, the Bronx

S & M & TED & ALICE
David Chasman, Beverly Hills, Calif.;
Grace Katz, Dorset, Vt.

KINKS
Richard P. Monley, Birmingham, Mich.

THE LIVERWURST TRAIL
Mark Wolfson, Spring Valley, N.Y.

YOUR PAIN IS MY PLEASURE
Robert Anazagasti, the Bronx

MY PLEASURE IS YOUR PAIN
Mary Ann Flannery, Carlstadt, N.J.

CLUB DEAD
Alon Sagee, E. Brunswick, N.J.

KILL QUICK, LIKE NOW
Victor Koehler, N.S.W., Australia

I MARRIED A STOAT
Tom Morrow, N.Y.C.

SEX CZAR
Peter Filichia, N.Y.C.

TRANSPORTING PIROGI ACROSS STATE LINES
Bob Kopac, Poughkeepsie, N.Y.

I KILL VIGILANTES
Lee Handler, N.Y.C.

CENTERFOLD PHOTOGRAPHER
Max Geshwind, M.D., Jamaica, N.Y.

SORORITY COMMANDOS
Charles Almon, Brooklyn

THEY SHOOT PEOPLE, DON'T THEY?
Cinemakers, Inc., N.Y.C.

ASSAULT IN BATTERY PARK
Andrew Feeney, Old Greenwich, Conn.

SPLAT!
Jacob Komishane, Elizabeth, N.J.

THE CURSE OF THE BARFING DOG
Robert A. Honeygosky, Washington, D.C.

BAG OF WATERS
Knox Burger, N.Y.C.

THE BRAT PACK
Phyllis Kelly, Locust Valley, N.Y.

MR. CALIGULA GOES TO WASHINGTON
Marge Sacks, E. Elmhurst, N.Y.

DON'T YOU EVER TOUCH ME THERE AGAIN
Boykin Glover, Alexandria, Va.

LET'S WATCH CINDY BLEED
Jeff Tenzer, N.Y.C.

THE PAIN I LOVE
James Chotas, N.Y.C.

THE PLIGHT OF THE PHLEGM PEOPLE
Douglas Monaghan, Floral Park, N.Y.

CABBAGE PATCH KIDS FROM HELL
Paul Gray, Cambridge, Mass.
sp. ment.: Selma Ellis, Glenview, Ill.

LITTLE MARY DOOM
Carol Gilligan, Maplewood, N.J.

PIGOUT AT THE RUE MORGUE
Oscar Weigle, Whitestone, N.Y.

GIVE ME BACK MY BRAIN
Marilyn Crystal, Scarsdale, N.Y.

OEDIPUS & BOOTS
John Blumenthal, Rye, N.Y.

LOVE ME, LEAVE ME
Ron Brooks, Rockford, Ill.

POKE HER FACE
Laura Foti, N.Y.C.

FACELESS
Cassie Tully, Spring Valley, N.Y.

UGH!
Jay Tischenkel, N. Miami, Fla.

LET'S SEE HOW FIDO FLIES
Ed Schultz, N.Y.C.

REVENGE OF THE FORCED BULBS
Sal Rosa, N.Y.C.

KUNG-FU ROCKETTE
Ralph Tropf, N.Y.C.

I WAS AN OPIUM-DEN MOTHER
Ellen Burr, Truro, Vt.

METUCHEN NOCTURN
Ron Green, Mt. Kisco, N.Y.

SATAN'S BLOODY STEWARDESSES
Larry Laiken, N.Y.C.

REVOLT OF THE SOPHOMORES
Pericles Crystal, Scarsdale, N.Y.

CUT
Norma D. Liss, N.Y.C.

SLAYRIDE
Alison Gabel, Brooklyn

DANCING CADAVERS OF TRIESTE
Patricia Burke, Ho-Ho-Kus, N.J.

THE TOMBSTONE MOVED
A. S. Weinberg, Brooklyn

APPOINTMENT WITH THE EXTERMINATOR
William Kuehl, N.Y.C.

THE EXPRESS IS ON THE LOCAL TRACK MAKING STOPS OF ITS OWN VOLITION
Janet Ivari, Guttenberg, N.J.

OUR GRAVES ARE OPENING! OUR GRAVES ARE OPENING!
Jack Greenfield, Seaford, N.Y.

KISS ME, I'M THIRSTY
Maxine C. Harker, Grifton, N.C.

THE SICK PUPPIES WORLD TOUR '85
Brian Plante, Fords, N.J.

LET'S PAINT GRAFFITI ON THE SPACE SHUTTLE
John Saponaro, Brooklyn

HEAR THE MUSIC, WATCH THEM DIE
Ann Woodyard, Westminster, Col.

TELEKINETIC COW
The Red Geranium, Rome, N.Y.

I EAT THEM LIVE
R. S. Cahn, N.Y.C.

THE D.O.A. CAME C.O.D.
R. Bernstein, N.Y.C.

COME BREATHE YOUR LAST
R. C. Jim Brown, Jackson Hts., N.Y.

THE YOUNG MARQUIS DE SADE
Dolly Hecht, N.Y.C.

FUN WITH DEAD THINGS
Lindsay Beckwith, Amherst, Mass.

BENNY AND THAT NASTY CIGAR
Leslie Paris, Montreal, Quebec

DENTIST OF DOOM
Sissy Unger, N.Y.C.

DENTISTS DESERVE TO DIE
James W. Penha, Farmington Hills, Mich.

THE ROOT-CANAL KILLER
John Sobestanovich, N.Y.C.

ROOT CANAL
Bill Beck, E. Orange, N.J.

DOCTORS MAKE ME SICK
R. F. Dryer, Lantana, Fla.

GEEK CHRISTMAS
Richard Burke, M.D., Ho-Ho-Kus, N.J.

HALLEY: THE MOVIE
Mrs. Oitre Ward, Raleigh, N.C.
sp. ment.: Henna A. Zacks, Brooklyn

YELLOW PAGES: THE MOVIE
Judith R. Codella, Marlton, N.J.

SEX & DRUGS & ROCK & ROLL: THE MOVIE
Sheri Lynn Behr, N.Y.C.

PRINCESS DI: THE MOVIE
Andy Henig, N.Y.C.

MUSIC VIDEO: THE MOVIE
L. H. Foti, N.Y.C.

TORQUEMADA: THE MOVIE
Sheila B. Blume, M.D., Sayville, N.Y.

FEAR & TREMBLING & SICKNESS UNTO DEATH: THE MOVIE
Jodi A. Danzig, the Bronx

CREAM CHEESE: THE MOVIE
William Shaw, N.Y.C.

HULK HOGAN: THE MOVIE
Seymour Steinhardt, Little Falls, N.J.

GREY'S ANATOMY: THE MOVIE
Anthony G. Bowman, Washington, D.C.

JACK FROST: THE MOVIE
He's 300,000,000 light-years from home. He's cold.
R. Kaplow, Westfield, N.J.

CORONARY-PULMONARY RESUSCITATION: THE MOVIE
Eric Hyman, Somerset, N.J.

EDWARD I KOCH: THE MOTION PICTURE
Gregory Greenberg, N.Y.C.

DEATH RIDES A SKATEBOARD
Patricia O. Simmons, Oldsmac, Fla.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 550, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 17. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 10 issue. Out-of-town postmarks are given three days' grace. ■

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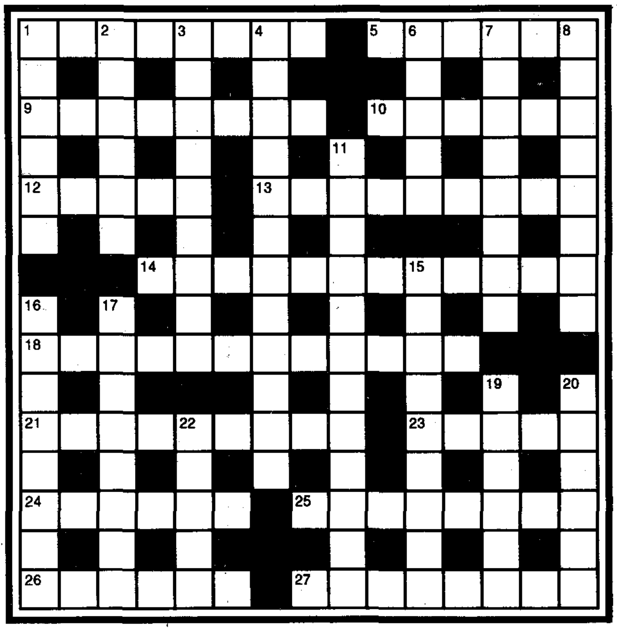
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Genuine grass, you silly fool! (4, 4)
5 Soldier gets to demand a change of air. (6)
9 What a smashing time the old workers had! (8)
10 Leave setting a record in the West Country river. (6)
12 Cash returned by engineers for chemical. (5)
13 Atmosphere in which one's always burning to fly. (9)
14 Petals I meant to crush? Happy days! (8, 4)
18 A break in sin, or times out of joint? (12)
21 Her rule, in the main, prevented slavery. (9)
23 Guess that the barbarian will be honoured? (5)
24 Little crab? (6)
25 Come, pipe out some verse! (4, 4)
26 Make fun of French journey. (6)
27 Makes sensible preparations to deal with punch-packers? (8)



DOWN

1 Decision along the right lines? (6)
2 Looks at the books, gold-lined on top, with old copper its base. (6)
3 When introducing a measure into the club he does talk a lot of piffle! (9)
4 Scouts might well make such medications. (12)
6 Appears to understand handwriting. (5)
7 A double foundation for an old military expedition. (8)
8 Flushing perhaps but not flush! (2, 3, 3)
11 Rich stuff given to counterfeit river ring will go to your head. (5, 7)
15 It will certainly leave you feeling pretty miserable, down in the mouth! (9)
16 Do begin, Bert, even if you don't finish all upset—you're likely to be large! (3, 5)
17 Does she take off her paint, though? (8)
19 Weather won't affect such games. (6)
20 Disgraces Sam—he's ruined! (6)
22 Noon or later? Correct! (5)

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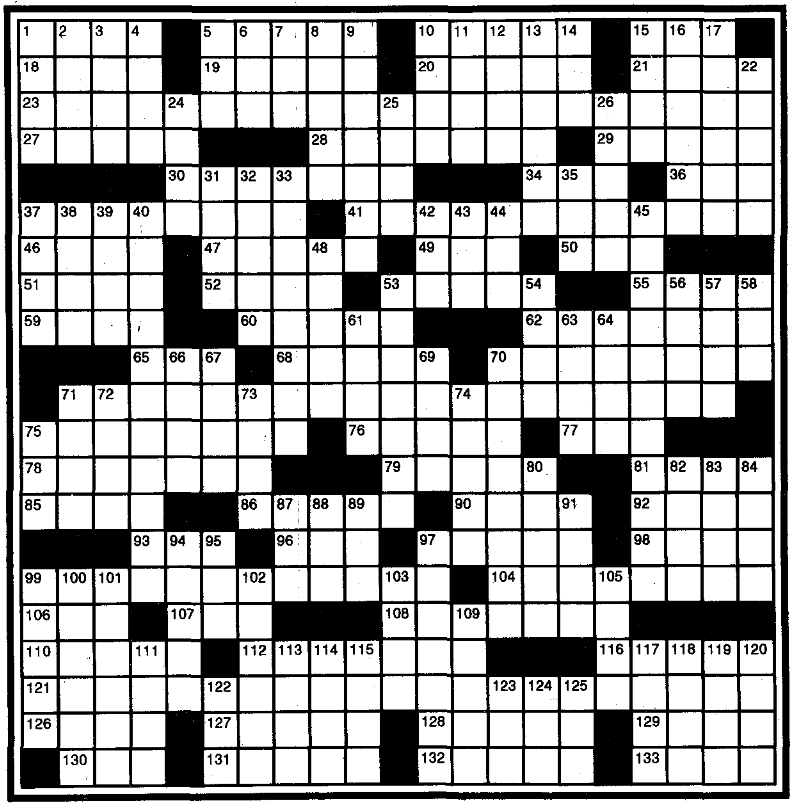
'POSITIVE THINKING' : 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

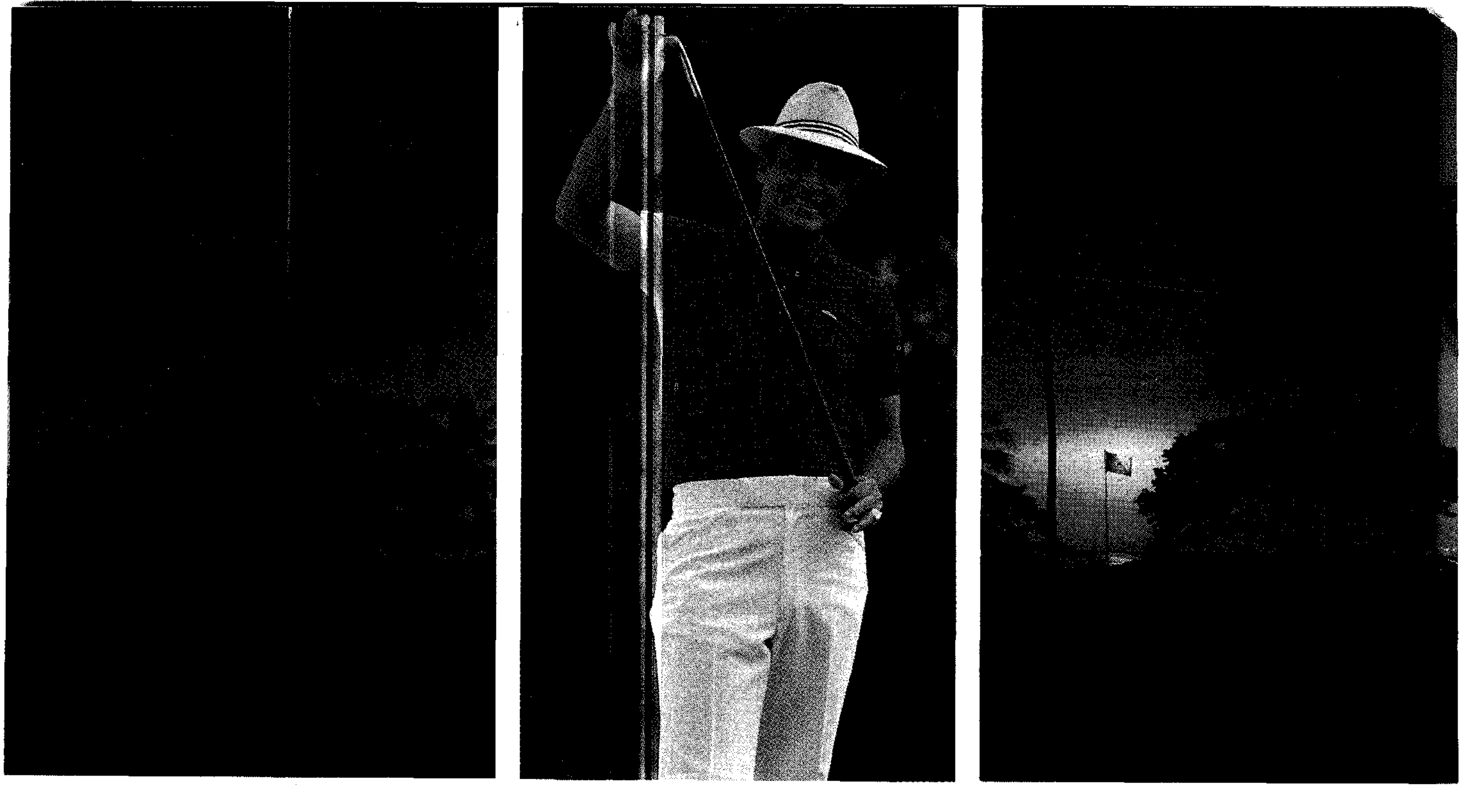
1 Use a dagger
5 White tie's go-with
10 As —— the hills
15 Journey segment
18 Alençon's department
19 Sailing vessel
20 Gettysburg victor
21 Together, in music
23 Children's classic, with "The"
27 D-day beach
28 In a torpid manner
29 Tante's mate
30 Dense underbrush
34 Commercials
36 Dusk, in verse
37 Billiards room
41 Peter Sellers film
46 An Aleutian
47 Retains
49 Alias: abbr.
50 Toy dog, familiarly
51 High-style
52 Greenland settlement
53 Munch grass
55 "This one's ——!"
59 Half a clock sound
60 Dispatch boat
62 Western range
65 Nay's opposite
68 Choir voices
70 Those who try
71 1973 Rockumentary
75 Light a fuse
76 Idolize
77 Big Ten coll.
78 Flyers' post
79 Cognizant
81 Rani's husband
85 Peekaboo words
86 Horse sense
90 Where Cleo barged
92 Sufficient, old style
93 G.I. cops
96 Like Paree
97 Saltpeter
98 Something unique
99 Play of 1962
104 Improbable
106 Explorer Johnson
107 Popeye's Olive
108 Indianian
110 Pinnacles
112 Pull out
116 Danny's daughter
121 Political anthem
126 Famed Graf
127 Book of maps
128 Mideast desert
129 Frost-covered
130 Nigerian city
131 Mrs. Arrowsmith
132 Become weatherworn
133 Actor Cord

DOWN

1 Go it alone
2 In fighting shape
3 Theater org.
4 Alcott girl
5 Double this for a fly
6 Andy Capp's order
7 Free electron
8 Correct reasoning: Ger.
9 Some pianos
10 Biblical dry measure
11 Latvian
12 Arlene or Roald
13 "—— the Races"
14 Coterie
15 Neighbor of Rheims
16 Draws out
17 Esophagus
22 Sir Anthony's family
24 Latticework piece
25 Holl.
26 N.Y. soccer-team member
31 Sea fish
32 "—— Song Go Out of My Heart"
33 Fissure
35 Tango finale
37 Treaty
38 Galba's successor
39 Pertaining to 42-Down
40 "On the Town" song
42 Sound receiver
43 Volga tributary
44 La ——, Bolivia
45 Behavior-analysis book of 1969
48 Sleuth Vance
53 "It's a ——" (Peggy Lee hit)
54 Irish Gaelic
56 "A Lost Lady" narrator
57 European blackbird
58 Superman's insignia
61 Agora arcade
63 —— buco
64 Detroit products
66 Sicilian volcano
67 Finders' cries
69 Put in mothballs
70 Honored in retirement
71 Maui garlands
72 Raison d'——
73 Savoie summers
74 Modern Persian
75 Bao ——, Vietnam ruler
80 Kate Nelligan role
82 Last of the Stuarts
83 Grey of "Cabaret"
84 Out of whack
87 Back in time
88 Ms. Harper, to friends
89 By way of
91 Agatha's colleague
94 Unpoetic
95 Unkempt place
97 Geologic epoch
99 Beery and Webster
100 Break free
101 Emulated Bara
102 Chemical salt
103 "—— she blows!"
105 "My Friend" of TV
109 Not this or that
111 Fencing blade
113 Wood: prefix
114 Imperial Russian
115 Tabula —— (clean slate)
117 Taj Mahal city
118 Symbol of thinness
119 Ade ingredient
120 Cameo stone
122 Delhi dish
123 Self-image
124 Roulette bet
125 Night preceding



Solutions to last week's puzzles appear on page 102.



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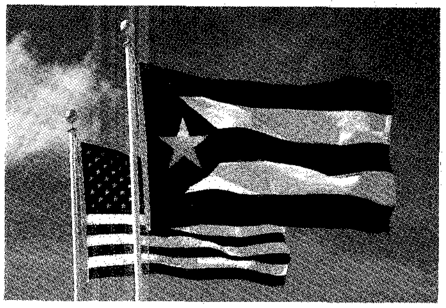

PUERTO RICO/ The Shining Star of the Caribbean

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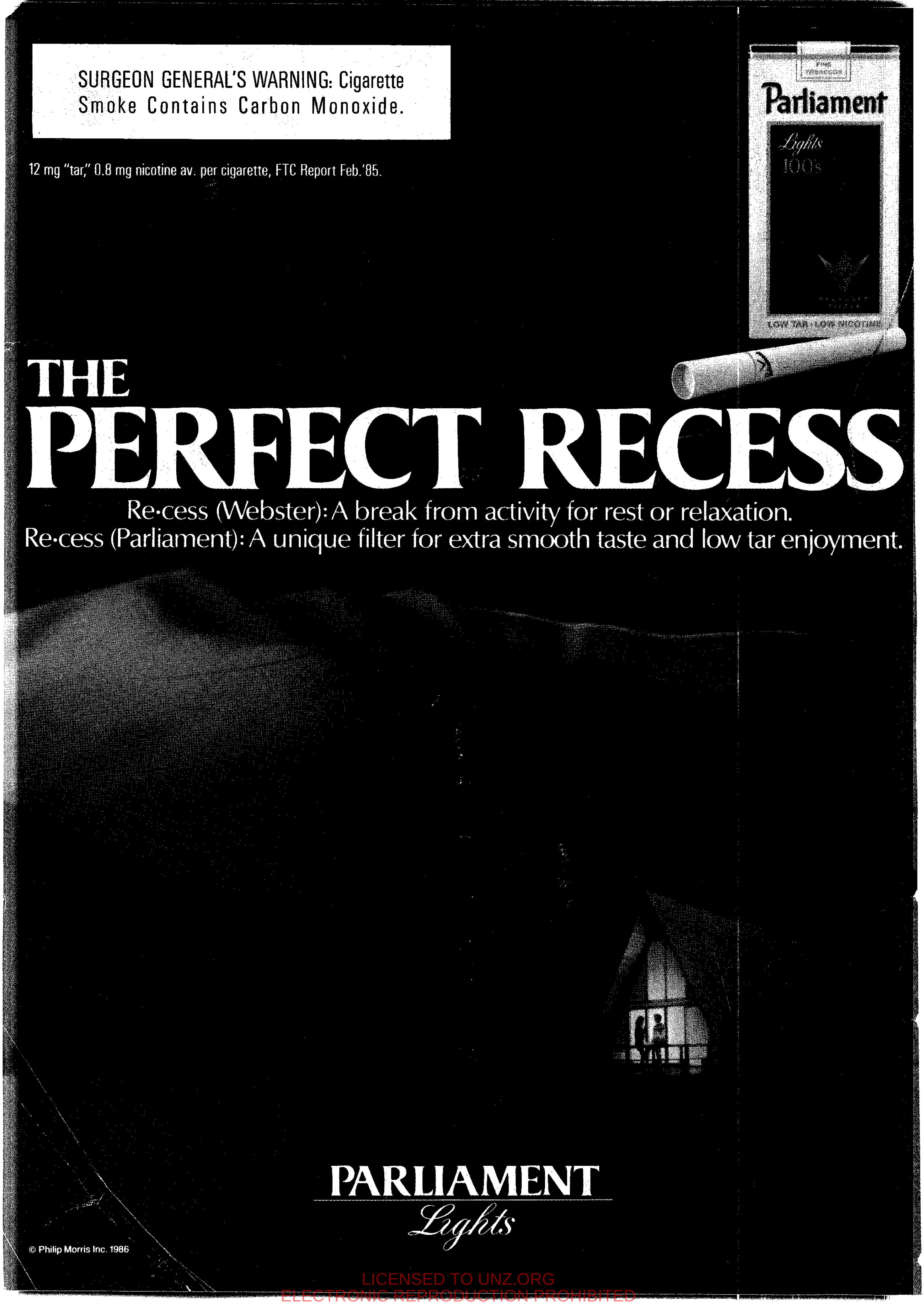
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